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THE FIRST NIGHT OF "CAMILLE."

By CHARLES HERVEY.

Whatever may have been the faults and shortcomings, social or political, of the late Duc de Morny, indifference to the welfare of men of letters was certainly not one of them. His own contributions to literature were of the slightest, being limited to a couple of vaudevilles performed at the Bouffes Parisiens, under the name of M. de Saint-Remy, one of which, "M. Choufleury restera chez lui le . . .," became, mainly owing to the excellent acting of Desire, a fixture in the repertoire. But, if he wrote little himself, he was ever ready to aid and encourage those who had need of his support; and more than one young author at the outset of his career was enabled by his influential patronage to overcome the innumerable obstacles which bar the way of beginners, and especially to the aspiring dramatist who ventures to forsake the beaten track, and whose craving for originality is pitilessly checked by two formidable antagonists—managerial routine and the censure. Such, in a word, was the case with Alexander Dumas the younger, then comparatively unknown, and a novice in the profession of which he was soon to become so illustrious a member; and it is evident from his own confession that, if either M. Leon Faucher or M. de Persigny had retained their ministerial portfolios, he would in all probability not have written another line for the stage, nor, which is more to our present purpose, would *La Dame aux Camélias* ever have been played.

I have "assisted" in my time at many a first representation in almost every Parisian theatre, from Eugene Sue's *Mysteres de Paris* to Lamartine's *Toussaint l'Ouverture*, and cannot call mind any one of these "solemnities" productive of greater excitement among the play-going population than this attempt to dramatize on the boards of the Vaudeville the leading incidents of a book which all the world was rightly supposed to have read. There were several reasons for this. First, the attraction of what had hitherto been forbidden fruit; secondly, a certain sympathy with the son of a popular writer; thirdly, the recollection of the heroine of the story, of her beauty, short-lived notoriety, and unhappy end; and, fourthly, curiosity to witness the appearance in an entirely new line of character of that very charming actress, Mme. Doche. Each of these would doubtless have sufficed to create a sensation, but together they were irresistible; and it is not surprising that, weeks before the appointed date, every stall and box had been eagerly bought up, and that, when the eventful night at length arrived, a long string of disappointed applicants receiving in turn the unvarying answer, "Tout est loue," still lingered in the Place de la Bourse in the vain hope of securing a contremarque for at least one act of the piece.

The result of the rehearsals had been so eminently satisfactory, that I myself had little doubt of the success of the drama; but behind the scenes people were not so sanguine, and the manager, Bouffe, a striking contrast to his namesake the actor, being as stout as the other was thin, looked as fidgety as a votary of the board of green cloth, whose last state is still dependent on the capricious evolutions of the wheel. Business had been bad of late, and visions of possible bankruptcy in the event of the novelty proving a failure tended not unnaturally to disturb his usual serenity; nor were the performers, with the single exception of Fechter, wholly exempt from misgiving. Gil-Perez, who was to play St. Gaudens, was annoyed at not being allowed to caricature M. de G—, a constant habit of the theatre, who could not speak a word without hissing and spluttering; Delannoy could hardly reconcile himself to his part of heavy father; and Mme. Doche, on whose shoulders rested the main responsibility of the piece, felt as nervous as on the night of her first debut on any stage.

A few minutes before the rising of the curtain every seat in the house was occupied, and I may be permitted to doubt whether the Vaudeville, from its original foundation by Pius and Barre to the memorable evening in question, had ever beheld a more brilliant and, as it turned out, a more appreciative audience assembled within its walls. Of course, the "ban et arriere ban" of contemporary journalism were present to a man: Jules Janin, surrounded by admiring satellites, sat enthroned in one box, and Theophile Gautier in another; the thin partition between the avant-scenes alone separated patrician beauties of the Faubourg from perilous fascinating sirens of the Quartier Brede; while in the stalls beneath them the fine fleur of the Jockey Club and the Embassies displayed their airs and graces amid the usual throng of inevitable nondescripts invariably to be found at every first representation in Paris.

At length, the sound of the "trois coups" announced that all was ready; the spectators settled down in their places, and, after a slight orchestral prelude, scarcely important enough to be dignified with the name of overture, the curtain slowly rose and the piece began. It is not my intention to inflict on the reader even an outline of the plot, for it is presumable that he is already acquainted with it, at least through the medium of Verdi's *Traviata*; suffice it to say, that although perhaps not the best dramatic work of its author, it is unquestionably the most sympathetic, and more than redeems occasional traces of inexperience by the impulsive freshness and vigor of its style. The first two acts were listened to attentively, but without enthusiasm; the "Ah, comme je prends du plaisir!" of Gil-Perez, and his imperturbable stolidity of aspect while his auditors were convulsed with laughter, being for the time more effective than the love-passages between Marguerite and Armand; but as the drama progressed, and the actors warmed to their work, the interest became more and more concentrated on the two prominent personages, and at the conclusion of the third act, when Armand, convinced of his mistress' infidelity, threw himself with a heart-broken cry into his father's arms, there was scarcely a dry eye in the theatre. From that moment the success of the piece was assured, and the battle of the young dramatist virtually won; but it was not until the ball-room scene that the enthusiasm fairly reached its climax. The meeting, face to face, of Varville and Armand at the banquet table, the sarcastic reply of the latter to Olympe (played by Mlle. Clary, an extremely pretty girl, all smiles and dimples, familiarly known as "Tata"), "Ah, tu me tutoies quand ej

gagne!" the supplicating accents of Marguerite and the passionate reproaches of her forsaken lover, gradually worked up the audience to a pitch of excitement I have rarely seen equalled; and when, at last, Armand, pointing to the bank-notes he had rudely flung at the feet of the fainting Dame aux Camélias, exclaimed in a tone of uncontrollable anguish, "Vous voyez, messieurs, que je ne dois plus rien à cette femme!" there arose from all parts of the house a storm of applause, the effect of which was perfectly electrical, overpowering the shouts of the claque, and rendering almost inaudible Varville's contemptuous rejoinder, "Decidement, monsieur, vous etes un lache!"

It, up to this point, the opportunities offered to Fechter, of displaying his peculiar qualities, had been more frequent than those afforded to his fair colleague, it is but justice to say that the triumph of the final act—the most touching episode of the story—was entirely and exclusively attributable to Mme. Doche. No one who had watched the progress of this delightful actress, from her earliest essays as Mlle. Eugénie Fleury to the evening the result of which entitled her to rank among the first artists of her time, could have imagined her capable of so complete a transformation from the elegant jeune premiere to the heroine of contemporary drama—from the Anna of "Trop heurieux" to the Marguerite of Alexander Dumas. That we should once more admire her beauty, grace, and that indefinable charm of which she alone had the secret, was a foregone conclusion; but we were not prepared for the depth of feeling and exquisite tenderness which, from the first scene to the last, marked her personation of the erring Magdalen. There was nothing forced, nothing in the slightest degree "stagey," either in tone or manner; the illusion was disturbed by no spasmodic contortions, no straining after sensational effect; she seemed to fade away gradually and almost imperceptibly before our eyes, and as with a faint sigh and a lingering look at Armand she sank back on her couch, her lover's despairing cry alone awoke us to the consciousness that what we had witnessed was fiction and not reality, and that for one of the greatest histrionic triumphs within my recollection we were indebted to an actress whose embodiment of Marguerite Gautier was, as Dumas himself expresses it, not so much a creation as a revelation!

On leaving the theatre I overtook Janin, then on his way to Mme. Perichon's cigar depot on the Boulevard Montmartre, where for many years he was accustomed to hold an evening levee, and asked him what he thought of the piece.

"Ce que j'en pense," he replied, "je pense que j'aurai demain un mal de tete soigne, car j'ai pleure comme un veau. C'est bete, mais c'est comme ça."

What he did think of it was told to the readers of the Debats—as he only could tell it—on the following Monday.

Some weeks later, by way of tribute to the dramatic event of the season, there appeared in the *Charivari* two caricatures by Cham, the first depicting Mme. Doche carried off the stage in a state of exhaustion by two porters, followed by two others bearing Fechter in a similar condition, and resembling in shape the stereotyped policeman after passing through the pantomime mangle; while in the second, representing the interior of the Vaudeville, the occupants of the stalls and pit were shielding themselves from the deluge of tears shed by those in the boxes and gallery under an unbroken vista of umbrellas.

I may add, while venturing to record this pleasure of memory of my younger days, that at the conclusion of the hundredth performance of *La Dame aux Camélias*, a supper was offered by the author to his valiant interpreters; and I am afraid to say how many bottles of champagne were relieved of their contents on this festive occasion by Manager Bouffe.

En Passant.

[Walsingham] in Balto. Every Saturday.]

George Holland was telling me the other day of how a certain bit of "business" came to be included in *Rosedale*. His late father, then the comedian of that house, had an objection to wearing gloves, not only on account of the expense attendant upon a fresh pair very often, but because of other reasons. He tried to get off of doing so in the dance in the last act, but the management very justly observed that an English ball without white kid gloves would be a very strange affair. So Holland hit upon the expedient of appearing with a pair a size too small for him, into which he in vain endeavored to compress his hand. Observing his struggle, Mr. Wallack interposed a question which met with such a felicitous response that the "gag" was straightway incorporated, and the representative squint has worn sixes instead of nines ever since to his very great saving, so far as a glove bill was concerned, and certainly, as regards the late Mr. Holland, to his infinite relief and comfort. Little accidents like the one I have recorded are valuable in building up the business of a play.

I know a bright little member of the army of stage children who is a regular study; she ought to be written up in extenso, not as a frightful example to be submitted to the consideration of the Society for the Prevention, etc., but to show how thoroughly the life of the theatre suits tiny actresses "born on the stage." This little prodigy has figured before the footlights almost ever since she came into the world, and she seems to thrive on it. You should hear her as she parades up and down the green-room, mimicking Maude Granger's voice and gestures in *The Galley Slave*. She has to be entreated, however, before she will burst out with: "Oh, Psyche! Psyche! my heart is broken!" 'Twas this mite who, when taken for the first time to the seashore, stood in silent contemplation for a moment as the waves tumbled in and then seriously petitioned: "Maw! Maw! how do they work em?"

—The scenery and such stage material as were saved from the flames at Memorial Hall (Soldiers' Home), Dayton, Ohio, will be used in a temporary building with a tent auditorium. The company will consist of Emma Wilmet, Alice Baldwin, Dolly Woolwine, Helen Adell, Louisa Morse, Burton Adams, Frank E. Tannehill, George F. Bird, John F. Ward, Raymond Holmes, and Max Freeman, leader of orchestra. The burned building was first opened in September, 1878. Its seating capacity was 1,500.

—A burlesque comedy, entitled *The New Tile Club*, will be put on the road next season by A. H. Clarke and Ed. Marble. It ought to be very funny if the author has made good use of the material afforded by his subject.

STRANDED AT MIFFLIN.

By E. M. GOTTHOLD.

Years ago, before those now celebrated parties such as Hobbies, Troubadours, Tourists, etc., were known, I traveled with a small musical party composed of Val Love and wife (Nellie Maskell), Gussie Crayton, Frank Devere and others. We styled ourselves, or, rather, named our entertainment "Hash"—for this reason: After eating the above-named article it was a conundrum to know what it was; the same with our entertainment—after seeing it, the great question was, What is it? I traveled with them for three months, and have not been able to answer the conundrum yet. This being the introduction, now for the story (rights of dramatization being reserved).

We happened one day in Mifflin, the dearest town in Pennsylvania—known among professionals as a graveyard. Our treasurer had on hand when we arrived in the town \$4.50. That night we opened to \$17.25, which swelled our exchequer to \$21.75, with the following liabilities:

Hall rent.....	\$10.00
License.....	3.00
Baggage.....	2.00
Bill-posting.....	1.50
Hotel bill.....	6.00
Fares to next town.....	3.00

Making a total of

To pay the above amount out of \$21.75 would have puzzled 15 13 or 14 smart people. So we decided on a little strategy. We would pay all except the hotel bill. We would bribe the baggage man with a dollar, and at the dead hour of night steal our baggage from the hotel. So we interviewed the drayman and at once enlisted his sympathies. The hotel was so built that directly in the rear of it was an alley. Our plan was to have the drayman drive up said alley, halting directly under the window of the room occupied by myself. It was but the work of a minute to lower the baggage on to the wagon below, and with bated breath await the moving off of the vehicle. This done we shook hands, congratulated ourselves on our good fortune, and took to our coaches to sleep, perchance to dream of the heroic boy who carried on his banner this device—"Excelsior!"

Next morning we awoke with the lark. All assembled in my room, and together we started down the winding stairs to the dining-room. The landlord, a good-natured, portly individual, who had generously stamped all over him, greeted us with a hearty "Good morning," and at once informed us that, at the low rates at which he accommodated the profession, it was directly no profit to him, but indirectly a source of great revenue, as each and every member became a walking advertisement, and therefore insisted on our going in to breakfast while it was warm. He also took occasion to tell us that our business was a lottery; we put our money in it not knowing whether we were to get it back again or not. (A side speech from Mr. Love, who wanted somebody to kick him to death for having defrauded so excellent a man.) Mine host informed us that although we did not open to a big house the reputation we left behind would insure us a large house should we ever return. At the same time he pitied us, as he considered actors his friends and all of them gentlemen; in fact, their word was as good as their bond, their bond as good as their money. (Another side speech from Love, wanting the earth to open and swallow him for the dastardly trick played on so noble a fellow.)

At last we found ourselves seated at the breakfast table, the jolly good landlord waiting on us in person. Love was so conscience-stricken that he informed us that he must tell the old man of the trick we had played on him. The consequence would only be a hearty laugh all round, promises to remit the amount of bill by first mail, a good-bye, God-bless-you, and then our departure for the next town. Our meal finished, then came the trying ordeal. Mr. Love informed the landlord that he had just remarked that a showman's word was as good as his money. "Yes," said mine host, "and I emphatically mean every word!" "Then," replied Mr. Love, "I will have to give my word to remit you the amount of your bill from the next town." Mine host replied: "Terms accepted, and I consider it as good as done." Mr. Love stammered his thanks—our thanks. Mine host drew himself up to his full length and with emphasis and feeling said: "Thank me! Thank me! Do you know, sir, you are under many obligations to me? Last night, or rather early this morning, some unprincipled scoundrel or scoundrels deliberately entered the room of each and every one of your company for the purpose of stealing your baggage, and had so far succeeded as to lower it out of a window or to a wagon below; but, thanks to the vigilance of my porter and myself, we captured the thief, and I have every bit of it safely locked in my store-room."

The sequel was that the drayman had driven around from the alley to the front of the house and turned the baggage over to the landlord—having received his pay from us in advance!

"Mankind's Avenger."

A terrible scene took place in the Teatro del Circo at Madrid recently. During the performance a madman forced his way into the house, armed with a hatchet, and contrived to climb from the auditorium upon the stage, where, brandishing his weapon furiously, he announced himself to the terrified audience as "the avenger of mankind." Upon one of the attendants approaching him with the object of persuading him to withdraw from the stage, he smote the unfortunate man to the earth with one deadly blow; and he managed to keep the police off when they attempted to arrest him by whirling his hatchet round his head with such force and swiftness that none of the "agents of authority" dared to rush in upon him. Presently, however, a party of soldiers made their appearance in the theatre under the command of an officer, who summoned the raging maniac to give up his weapon and surrender himself, but in vain; whereupon the detachment received orders to fire at him with blank cartridge, in the hope of frightening him into submission. All this while he was yelling at the top of his voice, flourishing his hatchet and threatening to kill anybody who should approach him. Recognizing the impossibility of overpowering him without risking the soldiers' lives, the officer in command gave the order to

load with ball and fire upon him. A minute later the wretched man lay a corpse upon the stage, three bullets having passed through his head; and this highly sensational dramatic episode having been thus brought to a close, the audience returned to their places, from which they had fled in terror when the madman made his first and last appearance upon the stage, and the evening's performances were resumed at the point at which they had been interrupted by "mankind's avenger."

Sara's "Flightiness."

Last year, when the talented but eccentric and capricious Bernhardt went to London, it was predicted that her stay with the Comedie Francaise establishment would not be long. The prophecy was very nearly realized, before the return of the troupe to Paris, as she sent in her resignation while in England, and only consented to withdraw it at the earnest solicitation of her friends, possibly because offers made her by foreign theatrical agencies were not sufficiently tempting. Yet the hankering after liberty to go whither she listeth has always been there. She is not satisfied with the meagre salary which she gets in Paris; like the daughters of the horse-leech, she cries for more, and, as she knows that she can get more in London and at St. Petersburg, she has shaken off her chains. The pretext of her resignation now is futile. She has been given a character in Augier's *Aventuriere*, which she did not play with her usual talent. She says that she did not like the character; that insufficient time had been given her for study and rehearsal.

The *Aventuriere* is admitted to be among the most powerful conceptions of Emile Augier's fertile imagination, and is perhaps the one which most contributed to establish his reputation as a poet and dramatist. Often, since its first production, has been treated the eternal story of the amorous old man tricked and beguiled by the artful courtesan whose ambition is to get a place in the society of honest women, but no other author has been equally successful. It is not dramatic; strictly speaking there is not much of a plot, still the interest increases with every act, from the first to the last, which must remain as one of the chefs d'œuvre of the modern stage. The genius of M. Augier shows itself in every line; at her first appearance Dona Florinda is antipathetic to the public; she is an intruder, a vulgar prostitute, who has obtained an entry into the family by falsehood and hypocrisy. Gradually she charms and seduces all around her; she is rehabilitated by love—the only love which she has ever felt; pity takes the place of contempt; she is no longer the vile adventuress, but a repentant Magdalen, who has no language strong enough to stigmatize the ignoble conduct of her brother, by whom she had been driven into a life of infamy, and we are almost brought to regret that Fabrice should have been so unscrupulous in his choice of the means wherewith he unmasks the schemer. Only the spectacle of that couple of turtle doves, Horace and Celie, bright and fresh as a Spring morning, brings us back to that verdict of stern morality, which pitilessly condemns this curious combination of cynicism and artlessness, of insensibility and tenderness, which is incarnated in the *Aventuriere*.

But Mlle. Bernhardt did not come up to the mark. Neither her costume, nor her voice, nor her playing was what it should have been. She was all wrong; the press said so unanimously; the lady resented the criticism, and the Comedie Francaise has lost, in consequence, its leading actress. It is thought, however, that, if Sara failed, she did so intentionally; she has been grand in parts quite as difficult as that of Dona Florinda, and it cannot be admitted that the woman who has effaced the memory of all her predecessors in the Dona Sol of Hernani and the Queen of Ruy Blas would not have succeeded in the *Aventuriere* if she had been so minded. Gossip says that there is a bit of jealousy behind her sudden decision to abandon her comrades; that the engagement of Mlle. Barthe, who is much younger and prettier, displeased her, and that the great success of this talented expensioner of the Vaudeville, at the recent representation of Daniel Rochat, notwithstanding the thankless character of her part, was a shock to the nervous system of the hitherto unapproachable Queen of Dramatic Art.

The newspapers are very severe on Sara, and she deserves their censure; petted and idolized, as she has always been, by the Parisians, she owed them more courtesy; but when journalists say that after all, her place will be easily filled, they do not stick to facts, as despite the ability of Mlles. Dudlay, Barthe and Croisette, which no one can deny, neither of these three clever actresses possesses one spark of the real genius of the erratic runaway.

Exciting Scene at a Theatre.
[London Era.]

On Saturday night, 17th inst., James Tankard, a youth of seventeen, had a providential escape from death at the Alexandra Opera House, Sheffield. He was occupying a seat in the corner of the gallery over the stage witnessing the performance of *Rescued*. He had been noticed during the evening as the ring-leader of a noisy set of fellows, whose conduct had been a source of annoyance to the rest of the audience. Whilst the third act was being presented Tankard was seen to fall from the gallery. His body came in contact with the cushioned front of the boxes, then with the front of the stage, and finally he rolled into the orchestra. As might have been expected, this occurrence caused the greatest excitement in the house. He was removed to a room at the back of the stage and some brandy administered to him. When he had revived a little he was taken to the dispensary, where it was found that his head was badly cut and bruised and one of his shoulders contused, but no bones were broken. The officials of the Alexandra say that Tankard is a lad whose conduct has often been the subject of complaint. On Saturday night he is stated to have been drinking, and became so confused as to be unable to keep his balance. He remarked to his companions that he would "do" Blondin, and tried to stand on some iron rails, but, overbalancing himself, he came to the ground. It was fortunate he fell where he did, as he no doubt owes his life to the fact that the fall was broken by the box front. His companions state that he deliberately climbed to the top of this screen, and so met with his accident.

—Miss Sadie Vivian will star next season in a comedy written for her. She will be under the management of J. F. Farrell, dramatic editor of the New Orleans Times.

"FORGET-ME-NOT."

By LEWIS WINGFIELD.

The story is stirring and well told, the dialogue unusually crisp and nervous; but it turns on a clause of the Code Napoleon, which is profoundly uninteresting to Englishmen. The result is, that when the clause is read, Crutch and Toothpick, instead of trembling and gnashing their teeth, turn round in their stalls and yawn, saying one to the other, "By Jove! you know, how infernally disagreeable for a fellow!" and beyond this are utterly unconcerned. Again, a play, like a novel, stands on very insecure foundations when its heroine is wicked and not young. The base being rotten, it is likely to give away altogether when the love element is almost nil. Lucrezia Borgia never drew sixpence when shorn of the charms of music. Dolores, in Sardou's magnificent drama, *Patrie*, is a heroine, you will say, and wicked. That is so; but the lees of her wickedness are stirred up by an all-mastering love which goes straight to the heart at once and commands the sympathy of her audience. Now, Stephanie de Mohrivar (as the heroine in *Forget-Me-Not* is named) is middle-aged and spiteful, and mean and selfish and crafty, and altogether offensive, without a redeeming trait. Who shall feel anything in common with this repulsive female? Is it not well known that, whatever our individual peccadilloes may be, we are

painfully virtuous as a body? I, in the solitude of my chamber, may be plotting to murder my great-grandmother by inches; you, under cover of the night, may be jumping upon the wife of your bosom and pulling out her hair in bunches; but when we meet in public and sit with a host of others who are no better than ourselves, we are moved to wholesome indignation by the spectacle of triumphant vice, and cry out with one accord: "We are too sensitive to look on anything so horrid! Give us virtue—undraped, if you like, we don't mind that—but virtue still." This Stephanie de Mohrivar is not in love, and apparently never has been in love with anybody except herself. She wants to be a fine lady. That is the summit of her ambition, and we—pure you and I—are expected to look on while she is trampling virtue, in the shape of Miss Pattison, under foot for the gaining of this ignoble end—to gaze on this harrowing spectacle without a protest. Fie! If I am to see a sinner, let her be a magnificent sinner, like Dolores, who is proud to be capable of the blackest crime to win a single smile from the lover she adores. When I behold Miss Pattison—so pretty and ladylike in white merino—sobbing on an ottoman, I am consumed by rage against that odious Stephanie, and am quite oblivious of having, only half an hour ago, given my great-grandmother her dose of arsenic. Stephanie is the backbone of the play, and I vow that I would not allow such a woman to stand on my drawing-room carpet for five minutes—not even if she was merely calling to inquire about the character of my last cook. Not for one minute, the petty atrocious schemer!

And this brings me to the manner in which Stephanie is played. I have seen a good many plays in my time and a good many actresses, but I have very seldom had the chance of seeing anything better than this impersonation. It is marked by one of the rarest of histrionic qualities, viz., the sinking of one individuality with another. It is not Miss Ward who stands there in that becoming costume of sang de boeuf—at least I hope not, for the benefit of her friends and relations. It is Stephanie, Marquise de Mohrivar, gambler, adventuress, heartless serpent, bohemienne, dante through constant contact with the dissolute high-born. She is a disappointed, embittered woman, whose heart, if she ever had one, has long ago been turned to stone by the abject baseness of her surroundings and the dirty work she has been called upon to do. You can trace it in her steel-cold manner, her pitiless indifference to the pain she may inflict on others. You can see what she has had to put up with—the buffets, the humiliations, the slaps in the face—by the nonchalance with which, now ripened and hardened, she accepts insults with a scornful smile. You can catch a glimpse of the after effects of tempest-tossing in the elegant languor, the cat-like quietude, the suavity of movement, the stillness of demeanor. She is a woman to whom much may be forgiven, because she has suffered much; but in whom we can have little interest, because her ambitions are so low.

And this, perhaps, is the reason why we can dissect her with such ease. Instead of being carried away by sympathy with her desires, we find ourselves coolly examining her motives, shifting the reasons which sway her conduct; and this, not because she is artificial or because the wires are visible which move the puppet. Have I not already said that it is a real woman, not a puppet? Once only does she really stir us, and that is when in the last act the veneer of the grande dame vanishes—blown away by terror. Then we feel for her as we do for an inferior animal at bay, and thanks to the great acting of Miss Ward, hold our breath and cling to the arms of our faint-ail, and heave a sigh of relief when we know that the horrid wretch is not to be torn piecemeal before our eyes.

Miss Ward, in this part, recalls to the memory Mme. Fargueil more than any other of her contemporaries; and this is high praise, as all will admit who ever saw the French actress play Dolores. When will Miss Ward essay some of that lady's parts—say Miss Multon, to begin with? There is the same completeness of conception and execution; the same nicely modulated voice and laugh; the same distinct articulation. In studying either actress the spectator feels the same delightful sense of suppressed power (which, nowadays, we so rarely have an opportunity of feeling), and is thankful for once to be assured that the power is there in abundance, unused because not needed, instead of being lamentably conspicuous by its absence, as is the way with too many of the persons who dub themselves "leading ladies."

The situation may be summed up thus: Play good, but unsympathetic. Acting good in most instances. Appointments, very so-so. Stage management, ditto. The way everybody hovers over that ottoman is funny until it becomes exasperating. One after the other the characters peep out at like vultures on carion; and if it chances to be unoccupied, flop down and squat on it with fiendish glee till ousted by somebody else. I should like to throw that aggressive piece of furniture out of the window.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Ackerman, Irene
Allen, W. N.
Allen, Elsie
Brand, Michael
Brown, Harry M.
Bridgman, Josie
Belden, Clara
Boissert, M. Armand
Cavendish, Ada
Chandos, Alice
Church, Edw. A.
Clark, Harry
Curtis, G. J.
Connor and Lodge,
Dobson, Frank
Davis, C. L. (2)
Darling, C. W.
De Astee, Helen
Kinnore, Florence
Fuller, George
Gayler, Frank (2)
Gran & Wolfson
Henderson, I. J.
Hall, Clinton
Hall, Tom J.
Hastings, Alice
Hayden, W. R.
Hofele, F. W. (2)

Howard, John
Hutchings, Alice
Jackson, Minnie
Jarrett, H. C. Esq.
Jones, Emma
Kemble, Frances
Lamar, Marion
Lascelles, Emilie
Levanon, Alfred
Lynwood, Ada
Maeder, F. L. (2)
Mackay, F. F.
McDowell, E. A.
Mitchell, W. C.
Murray, John
McKay, Andy
O'Neill, Hattie
Pomeroy, Louise
Ransome, J. W.
Rigby, James
Robinson, F.
Slavin, Mr.
Rowe, Geo. Fawcett
Scott, Lester F.
Shandley, Willie
Turner, W. D.
Temple, Louise (3)

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE CO., Boston, this and next week.
ANTHONY & ELLIS' UNCLE TOM CO., Albany, N. Y., 14, 15; Watford, 17; Ballston Spa, 18; Glenn's Falls, 19; Fort Edward, 20; Saratoga, 21; Schenectady, 22.
ADELAIDE NELSON, New York, this and next week.
ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Buffalo, N. Y., 13, 14, 15; Detroit, 20, 21, 22.
AGNES HENDERSON, Charlotte, N. C., 19, 20.
ADA GRAY AND WATKINS CO., Cincinnati, this week.
ALVIN JOSLYN COMB., Leadville, Col., this week.
ABBEY'S FAIRFAX CO., Chicago, this and next week.
ALL THE KAGE COMB., Philadelphia, this and next week.
BIG FOUR MINSTRELS, Elmira, N. Y., 13, Rochester, 14; Auburn, 15.
BOSTON IDEAL CO., Boston this week.
BIRLOW, WALSON, PRIMROSE & WEST'S MINSTRELS, Lafayette, Ind., 12; Peoria, Ill., 14; Muncie, Ind., 15; Cincinnati, 17.
BOSTON MUSKUM CO., Pittsfield, Mass., 17; North Adams, 18; Brattleboro, Vt., 19; Burlington, 20; Nashua, 21; Lowell, Mass., 22.
BUFFALO BILL COMB., St. Catharines, 15; close season.
BARTLEY CAMPBELL'S GALLEY SLAVE CO., Jacksonville, O., 13; Columbus, 14, 15; Wheeling, 17, 19.
COVILLY FOLLY CO., New York this week.
CORINNE OPERA CO., North Attleboro, Mass., 13, 14; Chelsea, 15; Canton, 17; Mulford, 18; Worcester, 19.
COLLIER'S UNION SQUARE CELEBRATED CASE COMB., Peoria, Ill., 13; Rock Island, 14; St. Paul, 17, 18, 21, 22; Minneapolis, 19, 20.
CARNCROSS' MINSTRELS, Dayton, O., 13; Toledo, 14, 15; Detroit, 17, 18, 19; Hamilton, 20; Toronto, 21, 22.
DENMAN THOMPSON, Park, New York, till end of season.
DR. CLYDE COMB., St. Louis, this week; Chicago, 17, two weeks.
E. A. SOTHAM, Montreal, Can., 13, 14, 15, Watertown, N. Y., 17; Oswego, 18; Syracuse, 19, 20; Rochester, 21, 22.
ERWIN CLIFFORD'S CO., Calumet, Mich., 13, 14, 15.
FRANK MAYO AND COMB., Chicago, this week.
FANNY DAVENPORT CO., Boston this week.
GILBERT AND SULLIVAN'S "PIRATES," "A" Co., Brooklyn, this week; Fifth Avenue Theatre, N. Y., 17, two weeks.
GILBERT AND SULLIVAN'S "PIRATES," "B" Co., Detroit, this week; Cleveland, 17, week.
GILBERT AND SULLIVAN'S "PIRATES," "C" Co., Toronto, 13, 14; Belleville, 15.
GUS WILLIAMS CO., Woonsocket, R. I., 13; Providence, 14, 15; Lawrence, Mass., 17; Haverhill, 18; Lowell, 19; Worcester, 20; Chelsea, 21; Lynn, 22.
GRACE'S FRENCH OPERA CO., Boston, this week.
HAVERLY'S MASTODON MINSTRELS, Pittsburg, this week; Chicago, 17.
HAVERLY'S GEORGIA MINSTRELS, Waterville, Me., 13; Bangor, 14, 15; St. John, N. B., 17, week.
HAVERLY'S JUVENILE PINAFORE CO., La Crosse, 13; St. Paul, 14, 15; Minneapolis, 17, 18; Eau Claire, 19; Madison, 20; Milwaukee, 21, 22.
H. HENRY'S MINSTRELS, Rockford, Ill., 13; Belvedere, 14; Elgin, 15; Joliet, 16.
HARRY WEBBER'S "NIP AND TUCK" COMB., Freeport, La., 13; Clinton, 14; Rock Island, 15; Muscatine, 17; Osakabosa, 18; Marshallton, 19; Watertown, 20; Indianapolis, 21; Dubuque, 22.
HEARTS OF OAK, Baltimore this week; Washington, 17, week.
JOE JEFFERSON, Burlington, Vt., 15; Montreal, 16, 17; Toronto, 19, 20; Ottawa, 21, 22, close season.
JOHN T. RAYMOND, Northampton, Mass., 14; Fitchburg, 15; Fall River, 17; Providence, 18, 19.
J. K. EMMET, Keokuk, Ia., 17.
JOS. MURPHY'S KERRY GOW, New York this and next two weeks.
JANUSCHKE COMB., Portsmouth, O., 13; Athens, 14; Parkersburg, W. Va., 15, and close season.
JARRITT & RICE'S FEN ON THE BRISTOL, Indianapolis 13, 14, 15; Cincinnati 17, week.
JOHN P. SMITH'S TOURISTS, Detroit this week; Buffalo 17, week.
KATE CLAXTON CO., Pittsburg, 17, week.
KATE FIELD'S MOSOLOGUE, Troy, N. Y., 14, 15.
LAWRENCE BARRETT, Hannibal, Mo., 13; Kansas City 14; Leavenworth, Kan., 15; St. Joe, Mo., 17; Lincoln, Neb., 18; Council Bluffs, Ia., 19; Omaha, 20; Des Moines, 21; Clinton 22.
LOTTA, Providence, R. I., 13; Gloucester, Mass., 14; Portland, Me., 15; Bangor, 17; Salem, Mass., 18; New Bedford 19; Fall River, 20; Holyoke, 21; Springfield 22.
MISHER'S KIP VAN WINKLE CO., Lancaster, Pa., 13; Lebanon 14; Bethlehem 15.
MILTON NOBLES, Boston this week.

MINNIE PALMER'S BOARDING-SCHOOL, New York this and next two weeks.
MISS PILLEY PARTY, Brooklyn this week; Boston 17, week.
MAGGIE MITCHELL, New Bedford, 13; Newport, R. I., 14; Brockton 15, close season.
MY PARTNER, ALDRICH & PARSONS, Union Square Theatre, New York, this week.
MITCHELL'S PLEASURE PARTY, Omaha, Neb., 13; Lincoln 14; Custer, Ia., 15; Ottumwa 18; Burlington 19; Peoria, Ill., 20; Springfield 21; Terre Haute 22.
MAHN'S OPERA CO., New York 17, week.
MCALLISTER'S MINSTRELS, Lexington, Ky., 13; Mt. Sterling 14; Winchester 15; Georgetown 17; Cynthia 18; Paris 19; Millersburg 20; Maysville 22.
NEIL BURGESS' WIDOW BEDOTT COMB., Toronto 13, 14, 15; Detroit 17, 18, 19; Adrian 20; Toledo 21, 22.
NICK ROBERTS' HUMPTY DUMPTY, Cincinnati this week.
NUNES'S SAINTS AND SINNERS CO., Cincinnati this week; St. Louis 17, week.
OSBORNE DRAMATIC CO., Wellsboro, N. Y., 15, 17; Cuba 18; Olean 19, 20; Bradford 21, 22.
PAT ROONEY COMB., Jacksonville, Ill., 13; Springfield 14; Decatur 15; St. Louis 17, week.
RICE'S SURPRISE PARTY, Baltimore this week; Philadelphia 17, two weeks.
RICE'S EVANGELINE CO., Troy 13; Albany 14, 15; Jersey City 17, 18.
RENTZ-SANTLEY CO., Detroit this week.
RENTZ-SANTLEY'S UNCLE TOM CO., Minneapolis 13, 15; St. Peter, Minn., 17; New Ulm 18; Maikato 19; Winona 21; La Crosse 22.
ROBSON & CRANE, Madison, Wis., 14; Racine 15; Milwaukee 17, week.
SALSBURY THROUBADOURS, Daly's, New York, this week.
TONY PASTOR'S COMB., Brooklyn, E. D., this week; New York 17, week.
THE RENTZ CO., Greenfield, Mass., 13; Athol 14; Gardner 15; Fitchburg 17; Leominster 18; Winchendon 19.
WEATHERS-BY-GOODWIN FRELIGUES, New York this week.

Chicago.

Haverly's: The Tourists have not done so well during their last week. Rosa Cooke recovered from her indisposition sufficiently to appear Thursday night, and made a very agreeable impression. Miss Cooke's singing is something that was much needed in this city, otherwise destitute of vocal ability. J. P. Smith's co. go hence to Detroit, and 10th Frank Mayo, supported by Laura Don, Edwin Varney, T. J. Martin, F. A. Tannehill, Marion Taylor and others open in the late F. Murdoch's Day Crockett.

McVicker's: Bartley Campbell's Fairfax has not received as cordial commendation from the local critics as did his other two works recently seen here. The cast was the New York one, with the exception of John W. Norton, who played Fairfax in place of E. F. Knowles, and Nellie Whiting, who was Tibbits, formerly assumed by Marie Chester. Business has been good, but not large, owing in a great measure to the warm evenings, which have affected the attendance at all the theatres. 10th, Engaged will be presented with this cast:

Chevrolet Hill James Lewis
Belvauney J. E. Whiting
Symperson W. Cullington
Angus MacAllister W. J. Ferguson
MacGillivray Louis Barrett
Belinda Treherne Agnes Booth
Maggie Sydney Cowell
Minnie Symperson Marie Chester
Mrs. MacFarlane Mrs. G. H. Gilbert
Abbey & Hickey's Pantomime co. come next.

Hooley's: John Dillon has played here this week in Lemons to only fair business. Dillon is invariably funny, but the proportion of his humor varies according to the mood he happens to be in. Lemons is so slender a farce that John has few opportunities to ring in any button-busting business. There isn't enough fun in the piece to go around, and so it spread itself thinly over the faces of the audience with the effect of an occasional smile. With the exception of Mrs. John (Louise) Dillon, Fanny Dillon, John Blaisdell, J. B. Eversham and Laura Wallace the support was very poor. The Dillon-Blaissdell comb. rest here next week. 10th, Hooley encourages the theatrical adventurer, Dalziel, who puts in his wife, Dickie Lingard, supported by T. B. Warde, Frank Pierce, C. M. Collins, W. J. Hurley and others of less reputation to lose, in Oaken Hearts, an infringement upon the title of Mr. Herne's well-known play. Dalziel is a person who is up to any trick, no matter how disreputable, provided he sees a show of making a dollar more than by honest methods. His latest game was to book with John T. Macauley for Louisville 10th, but receiving an offer from Hooley for the same date telegraphed Macauley at the last moment cancelling the engagement with not a word of honest explanation. Macauley is very hot, and will be up here to attend to Mr. Dalziel this week. Herne's lawyer is also instructed to obtain an injunction stopping the performance, so there is a gratifying prospect that this fellow will be summarily dealt with. 17th, W. H. Power's Dr. Clyde co.

Olympic: Joe Galick is a young man who, from singing comic songs in variety theatres, has by energy and a shrewd appreciation of the show-going public's weak points, become the manager of the young man, Harry Webber, and his dramatic circus. Webber and his piece, Nip and Tuck, have drawn the largest houses in town this week, with Fairfax, The Tourists and John Dillon to play against. Galick has been in the circus "biz" as he would say, and believes in piling on the adjectives several layers thick and keeping several paper mills in ceaseless operation. Indeed, since Joe and Harry commenced to force Nip and Tuck upon an at first reluctant public, McConnell of the National Printing Co. has had to keep an extra force at work day and night in order to respond promptly to Galick's continual cry for paper—more paper. Nip and Tuck is an affair that causes the majority of people to yawn immediately. Webber himself is a very agreeable fellow personally, but I never heard anybody allege him to be a comedian. In truth, Harry's humor is strained excessively—disappears simultaneously with his appearance before the footlights. But that is no matter. Joe Galick's gaudy posters, freighted with Claude De Haven's circus literature, are bet on to "catch the gills" (another of Manager Galick's expressions) every time. De Haven, who wears the proud title of the "Boss American Programme Fiend," bestowed by Mr. Frank Queen's Clipper, goes ahead of the show, and the breeze he stirs up is only equalled by the hurricane created by Barnum's brigade of bill-posters and program-mers. Galick and Webber have lined their pockets. What makes me feel like weeping right here is the fact that a year or two ago I might myself have been the manager of Webber. But now I reflect on the matter, I have never been in the circus business, so on the whole Harry and I are lucky that we

didn't affiliate. 10th, Alf and Lulu Wyman in a new "pantomimic comedy," by James A. Barnes, entitled Our Country Cousins. Alf styles his party the Rural Roosters, and expects to lay siege to the country barnyards very soon. Ed Barrett is the Bantam of the brood. 11th, Sprague's Georgians.

Hamlin's: Closed.
Academy: This (Sunday) afternoon and evening John Muir, the very popular treasurer for Manager Emmett, takes his annual benefit. The house was entirely sold some days ago. George W. Thompson will play Yacup, and Katie Howard, Carrie Swain, Little Mac, the Cogill Brothers, W. W. Dugan, Zeph Le Petrie, Freeman and Wilson, Harry Jennings, E. Clarence and others will appear. The house will be closed until September.

Lyceum: Sam E. Ryan must be in hard luck to have to appear at this theatre. He does so, however, 10th, in a piece called Something Will Turn Up. It is to be hoped, for Sam's sake, there will—something better than this.

Halsted Street: 10th, F. G. Maeder in Lightning Bob Flash, the Detective; his own play.

Central Hall: 12th, Amy Sherwin, Marie Litta, Dulcken, Fritsch, Conly, Fischer and Rive-King in concert. 21st and 22d, Thursday-Ole Bull Concert co. I understand that Finney and Curry, two would-be managers, are getting up a monster Pinafore snap here to be perpetrated in June. All the church choirs in the city will be corralled, and Mrs. S. C. Ford, John McWade, Jessie Bartlett, M. W. Whitney, and others whose names are not yet known, will be the principals. A stage and scenery will be put in.

Lake Front: W. C. Coup's Circus 10th, one week—the first tent show of the season. I suppose a big business will be done.

Items: Talented and unassuming Bartley Campbell arrived Friday. If Campbell should have a million such successes as My Partner and The Galley Slave he would be as approachable as in the days when a ten-dollar bill was a god-send to him.—Agnes Proctor has been engaged by Billy Hayden for the T. W. Keene co. Mr. Hayden has, I understand, accepted a play from James F. Latham, now of this city, but formerly on the staff of Wilkes' Spirit.—Randolph Murray used to own a \$90 diamond ring some time since. When with J. F. "Wallack" Murray left Fubbins have the spark to use as security for the board bill of the co. at a Sterling, Ill., hostelry, the only Jim promising that all would be well. Randolph is not yet through bemoaning the loss of his ring.—Fanny Wood, a favorite variety actress of this city, has gone to England.—George C. Charles and Kate Moffett play in The Skeleton Hand with Val Love, Kansas City, 17th.—Katie Putnam has got a new manager named C. A. Hasenwinkle. She goes to Kenosha 14th and 15th, thence Keenecott, C. S. Coon, J. J. Simms, J. H. Ferris (of course) Flint Kennicott, Howard, M. O'Reardon, B. Adams and Mr. Ferwinkle or Hasenwinkle accompany Miss P.—Fred G. Maeder and wife are here. Fred plays next week with Jim Nixon and Rena, has the 17th at the National in F. G.'s play, Run to Earth.—The Aurora Turner Hall will be opened next month for Sunday performances, dramatic and variety. S. G. Nelson will be the manager.—Dickie Lingard is ageing terribly since she became fettered to Dizzy Dalziel. No one would recognize in the faded and sad faced woman, Mrs. Dalziel, the once joyous and sprightly Dickie Lingard.—Henry L. Dayton of this city, who runs a "lecture bureau," says that he has engaged the Criterion Comedy co. 150 nights, commencing Aug. 23.—Dillon's season ends in July. Week after next the co. are in Wisconsin.—Tony Denier is doing well in Michigan.—Adler the architect has completed the plans for the reconstruction of Hamlin's Theatre, and the work will be inaugurated and rushed ahead as fast as possible. The Tribune has the following:

San Francisco.

May 2.—Bush Street: The Royal Middy closed its fourth week last evening with no perceptible falling off in the attendance, the house being well filled every night. At the matinee yesterday a large number had to be turned away. Yesterday being May Day, the house and stage were beautifully decorated with flowers. In the chess scene the stage looked like a perfect flower garden. Flowers of all kinds being scarce here on account of the backward spring, Mr. Locke sent down to Los Angeles to procure them for the decoration. Max Freeman, as Don Juan, has made himself a great favorite. Some say that he and his man Mungo are the life of the play, but Emilie Melville, Annis Montague, Harry Peakes and Mr. Turner are nightly received with unbounded applause for their very excellent singing of the solos and duets, and the large chorus, which has now become thoroughly trained, under the leadership of Mr. Heinrich, comes in for a goodly share of praise. This week is the last of this beautiful opera, which will be withdrawn after Saturday evening next. The management has contracted with Messrs. Gilbert and Sullivan for the production of their latest and very successful melo-dramatic opera 10th, entitled The Pirates of Penzance. Following is the cast: Mabel, Emilie Melville; Ruth, Miss Paulin; Pirate King, Henry Peakes; Frederic, C. H. Turner; General Stanley, Max Freeman; Sergeant of Police, Thomas Caselli; Samuel, Willie Simms. The opera is in two acts, and some forty persons will be in the chorus. I predict for this opera a longer run than the Middy. Immediately following this the opera of Boccaccio will be presented, and will be mounted in grand style. After this Suppe and Genée's Donna Juanita. Mr. Locke is determined to spare no pains or expense in making this opera season, which will no doubt reach far into the Summer, a success.

Baldwin; New Men and Old Acres, with Adelme Stanhope in the leading role, ran through the week to very good business. Miss Stanhope is a very estimable lady and an actress of a high order, but for some reason or other she does not seem to be a good drawing card. A lady of her ability and good looks ought to fill the house from pit to dome every night. The piece was withdrawn last evening, and to-morrow evening Daniel Bandmann will commence a brief engagement, and will appear in his own play of Narcisse. Mr. Bandmann presented this piece some years ago in this city, but not with marked success. I understand that it has been very much improved since then, and is now a very interesting play. It is cast with the full strength of the Baldwin co. During Mr. Bandmann's engagement he will present the Merchant of Venice, introducing the great carnival scene, also a new play, written expressly for him by Tom Taylor, entitled Dead or Alive, and his own version of Hamlet. Mr. Bandmann is said to be very popular in the East, and will no doubt make his engagement a successful one here.

Adelphi: Business has been simply immense during the past week, standing-room not even being in order, a large number being turned away, unable to procure admission. Wade and Boyd have become great favorites. Why? Because they are prepared to present something new every week. They have a new act for every week for six months, and that is something that no theatre that was ever here before was capable of doing. Julia Winford, with her grand voice receives unbounded applause every night. Lew Spencer, the comical nig, creates a great deal of fun. The great play of One Word ran through the week, and is a very popular piece. Jeff and Sally DeAngels in their cornet, violin and clarinet duets are very fine. Mollie Williams as Victoria Bloomington is very amusing, and she plays the character for all it is worth. Neva Vernon as Clara Windham does some very clever acting. This week, during the interlude, will be presented a tableau of the Mountain Meadow Massacre, painted by O. L. Fest, especially for John Woodward's California Through Death Valley. A melodrama, entitled The Gambler's Fate, will be produced with the full strength of the company. Mr. Buckley, assisted by his gentlemanly manager, Frank Lavarrie, is determined to make this the most popular variety theatre on the coast.

Bella Union: Business has not been very encouraging during the past week at this house, although the entertainment is good. Johnson and Cooper in their negro acts are very fine; in fact, they are a whole show within themselves. W. C. Crosbie as the blundering Irishman in the play of Irish Blunders, kept the house in a roar of laughter. Billy White has become a great favorite here. He is good in everything he attempts. This week, Zoe Gayton, who has recently returned from Honolulu, will appear in her great character of Mazeppa. She is a fine looking, well formed woman, and plays the character with a great deal of courage.

Items: John E. Owens, the prince of comedians, has been meditating a professional

trip to Portland, Oregon, but having heard that times were hard up there, concluded not to go.—At the Tivoli Garden The Little Duke has been doing a land-office business, but was withdrawn last evening, and to-morrow evening Blue-Beard will be produced, in which Harry Gates will make his first appearance after his late severe illness.—The Baldwin Theatre co., including James O'Neill, Bishop, Jennings, Jefferey-Lewis, Virginia Thorne, Jean Clara Walters and Mollie Revel, will take the road, appearing in Sacramento to-morrow night and Virginia City on Thursday night.—George Chaplin is slowly recovering from his late severe illness, but is still in the hospital.—A co. styled the Chicago Standard Minstrels are doing the mountain towns. Crandall and Eastwood, Wilson and Ford, Ollendorf and McDonald, Neil Price, J. M. Howard and S. Nelson constitute the co.

Cincinnati.

Grand Opera House: W. H. Power's Dr. Clyde comb. have had a profitable house, 10th, Ada Gray in the New Magdalen. 17th, Fun on the Bristol. 24th, open. June 1, Haverly's Minstrels.

Pike's Opera House: To-morrow evening Manager Nunes will give us an opportunity, on the occasion of his benefit, to witness his new play, Saints and Sinners. The engagement of Wilson, Barlow & West closes Major Nunes's duties at Pike's.

Henck's: The Tragedians of Kalamazoo close a fair engagement to-night. To-morrow (Monday) night, Nick Roberts' Humpty Dumpty and Spanish Students.

Coliseum: Streets of New York by the stock co.; business fair. Friday evening the attaches of the house took a benefit and crowded the house.

Items: Alice Oates is visiting her mother here.—Ed A. Stevens has left to join Harry Stetson's Uncle Tom's Cabin comb. in Virginia.—John A. Lane, late of McCullough's co., joins Lawrence Barrett for the remainder of the season.—Col. Bob Ingersoll will tell us this evening at Pike's "What we must do to be saved."—Harry Lewis, treasurer of the Grand, enjoyed a huge benefit last Friday evening.—J. C. Armand before leaving the Pirates in Louisville, was presented with a magnificent ring by a number of friends in the "gang."—Miss Dudley, who joined the Pirates of Co. B., at Chicago, left the co. on its arrival in this city.—George Barnum has rejoined the co. at Volks.—Manager Snelbaker of the Vine Street will soon produce Pinafore in a local way.—Manager Nunes takes a benefit on Monday evening.—Manager Bob Miles runs two or three excursion trains from this city to St. Louis, Saturday evening, 15th. Returning, two trains leave St. Louis, Sunday evening and one on Monday evening, 19th. The damages will be \$4, and the boys will all be on time.—J. C. Armand left Co. B. of the Pirates of Penzance in Louisville to play the part of Ralph in Baltimore. His place in the Pirates will be filled by Mr. Macrery until 17th, when Joe Rejones co. B. at Belleville.—Theodore Thomas sails for Europe the Wednesday following the May Festival, where he will pay a long visit to his favorite composer, Richard Wagner, then return and reorganize his old orchestra.—Carl Axman, a German comedian, appears at Robinson's this evening, supported by the German Theatre co. of this city.—Pike's has been disturbed but twice this week. A number of the Clio Club and other amateur talent blazed away in what is called the Frog Opera.—At the Music Hall yesterday (Saturday) over three thousand people took part in a Festival for the establishment of scholarships in the College of Music.—Anna Barclay has returned to the city.—Alf Barrett writes that he has been doing Western Kansas, and will be in Colorado next week.—Over 16,000 people ascended the Inclined Plane to the Highland House last Sunday, Wilhelm being one of the attractions.—The Pirates of Penzance, under the management of P. Curran will occupy the Belvedere of this house during the week of the Democratic Convention in June.—Joie Jones Evans is expected home again this Summer.—Eugene Blitz, the stage manager of the Coliseum, left for the East to assist in the management of John Murray's Circus, to open in New York, 28th.—Tommy Adams, Annie Raymond, Emma Rogers, Harry McAvoy and Lottie Winnet have gone to Louisville.—Manager James Douglas has been seriously ill for some time.—Prof. Stein and wife and Mlle. Zoe have been engaged for John Robinson's Circus.—Annie Louise Cary will sail for Europe as soon as possible after our May Festival is over, not professionally, but for a longed-for rest and recreation.—Tom Coleman of this city closed his season with the Florencia last evening in Newark, N. J. Tom goes with Mary Anderson next season. Lulu Stevens, formerly of the Oates co., is now leading soprano of the Union M. E. Church, Covington, Ky.—Annie Louise Cary gives a farewell concert in this city before her departure for Europe, under the auspices of the College of Music, at Music Hall, 23d.—Charles A. Watkins is in town in advance of Ada Gray. He feels proud of the work done for him by Strobidge & Co. of this city.—The Berlin Ladies' Orchestra give concerts nightly at the Bellevue House.—J. B. Sheppard goes in advance of the Saints and Sinners comb. He leaves this evening for St. Louis.—J. K. Hagan of the Saints and Sinners comb. spent a very pleasant week in his favorite town while that co. was rehearsing here. He is as jovial and entertaining off as he is on the boards.—Sam and Carrie Swain are with us no more. Departed for Chicago, where they joined the Tourists, the former as Porter and the latter as Maid.—T. J. Nolan has been added to the stock co. of the Coliseum.—W. H. Power has been having a regular "old time" with his friends here. Billy's bodily health is tip-top. James S. Edwards and J. W. McAndrews have leased the Summer Garden in Vicksburg, where they will open 17th. They are expected to arrive to-morrow and organize their co.—Jack McDonough and wife have returned from Chicago.—Buckley Brothers, the gymnasts, go with Col. Heywood's Circus this season, starting from Pana, Illinois.—Manager Frank Brown of Julia A. Hunt comb. benefited last week at Parkersburg, W. Va. The co. closed season Thursday night at Athens, Ohio.—Miss Hunt has returned to her home in Blanchester, O.—Nick Roberts has been in town for a few days.—L. D. Blondell arrived from the East last week. He will give exhibitions of swimming at the Zoo this Summer.—Wright and Clark's Burlesque comb. take the road to-morrow for the Summer season. In the co. are Billy and Mabel Wright, W. E. Clark and W. T. Hall.—John McCullough left for St. Louis on Friday, but will return in time for Miles' benefit, next Thursday evening.—The Northwestern Circus, organized at Canton, is no more.—Geo. France, comedian, left for Leadville Friday. After four weeks there he goes to California.—Miles' Juveniles open in Reed City, Mich.

on Monday.—At Miles' benefit, to be given him at the Grand on Thursday evening, the following will take part: Ada Gray, John McCullough (recitation), Nick Roberts, Al Thayer and John B. McCormick of Enquirer, and a number of amateurs. During the entertainment a Negro Minstrel first-part will be introduced, with Bob Miles as interlocutor and Al Thayer and McCormick as end-men. Tickets are selling rapidly; one friend bought 100 reserved seats.

St. Louis.

Pope's: The second week of The Mariner's Compass did not attract very largely. The scenic attractions should have had a more cheerful setting. This week will close the season. The only change in the cast was the appearance of Fred B. Warde, who assumed the part of Mark Dawson in place of J. G. Hurley. The attendance was light, the weather being very warm.

Olympic: Barlow, Wilson, Primrose & West's Minstrels opened 3d to a big house, and business continued very large during the week. The show is excellent, the comedy business of Messrs. George Wilson and Cal Wagner being very good. Milt Harlow cannot be funny, but his old negroisms are artistic. The vocal music was good, and the instrumentalists, under Eddie Fox, very fair. The song-and-dance and combat clog acts were well received, but in the former a double song-and-dance by Primrose and West would have proved more acceptable. Field and Hanson did a very funny musical act, and Phoenix did a clever song-and-dance. Sam Price is with the co., but has but little to do; indeed, it would have been an improvement if there was more of Sam Price and Cal Wagner. Dr. Clyde comb. opens 10th.

Grand Opera House: Frank Mayo's Davy Crockett wears well, and has been well received during the week. The co. failed to connect from Pittsburgh, and on Monday night the theatre was closed. Business for the week was excellent considering the warm weather. Laura Don, Edwin Varney and the other members of the excellent co. were well received. 10th, Joe Emmet will commence his annual engagement as Fritz in Ireland.

Notes and Gossip: At the Pickwick Summer theatre the orchestra of Pope's will furnish the music.—Harry Saxton's Theatre Comique band and orchestra are engaged for Collins & Short's Summer theatre at Urigh's Cave. Competition between these places will be very lively.—Ed Zimmerman, treasurer of Pope's, will remain in the city during the Summer season.—Manager Charles Spalding of the Olympic Theatre has returned to St. Louis.—Henri Laurent and Blanche Corelli of the Enchantment troupe are in the city.—George Hearn, assistant treasurer at the Olympic having finished his season with the Colville Folly co., has returned to St. Louis, and is now forming the picture in the box-office frame at the Olympic. George is greatly improved in health from his brief stay.—A. R. Webb, advance agent for Robson and Crane, has returned to this city and will probably join the local force of some of the St. Louis dailies.—Alfred Aiken and Genevieve Rogers will open at the Opera House, 17th, in Nune's play, Saints and Sinners.—Theodore Martin, assistant treasurer of the Opera House, has his benefit, 17th, and if his merits as a clever and courteous gentleman are considered, he should have a bumper.—Haverly's Mastodons are spoken of as returning to the Olympic, 17th.—Manager Haverly and Fred J. Engelhardt are making arrangements for one of their series of big pedestrian tournaments in this city.—After a brief rest Manager Charles Pope will go to New York to make arrangements for his next season. He will probably be followed by Messrs. Spalding and Norton, and the rivalry in obtaining attractions promises to be very warm.—The German co. from California played to a packed house at the Olympic on Sunday night, and have since given two or three performances at the Apollo Theatre. The co. under the direction of Mlle. Outille Genee, is a splendid one, showing finish and culture in the art histrionic. Bertha Fiebach is a beautiful and talented ingenue. Eugene Lindemann is a fine actress in serious roles, and Mlle. Genee a splendid general actress. Messrs. H. Kadelburg and F. Urban, the leading gentlemen of the co., fulfilled the great things expected of them. The appearances of the co. in St. Louis have created something like a furore amongst the German residents. Next Sunday evening they will appear at the Grand Opera House.—Nick Roberts' Humpty Dumpty and Spanish Students have been at the Theatre Comique for the week, commencing 2d. The business has not been very large, as Mr. Roberts' show is not fresh here, while the warm weather is against him.—Blind Tom gives an entertainment, 14th.—B. Vogel, orchestra leader at the Olympic, will conduct the Summer concerts at Anthony and Kuhn's Garden.—Mrs. Scott-Siddons gave readings at the Mercantile Library Hall, 3d and 4th, to large and fashionable audiences. The lady was well received.

Baltimore.

Ford's Opera House: Herne's Hearts of Oak attracted large houses for the past week. It is without exception one of the finest dramas we have had here this season. Not only has it originality in the conception of its plot, but also in its realistic scenic effects. It is not often we come across three persons of such an unselfish and self-sacrificing nature as is depicted in this drama. To be sure, we have here and there cases in our own midst that are somewhat on a par with the above, but it is so rare that when anything of this kind really takes place, at first it is the talk of everyone, but alas! it too soon slips our memory. How true is Rip Van Winkle's remark: "Are we so soon forgotten when we are gone?" The plot and scenic display is of the character that has few if any parallels on the stage. The cast as given here is as strong as it possibly could be. James A. Herne, as the bluff, big-souled sailor-miller, Terry Dennison, was excellent. It was unquestionably one of the finest pieces of acting we have had for many a day. He gave to the character a rough, rugged exterior that concealed within a heart that was easily awakened to the warmest sympathies, in such a masterly manner that the audience were wrought up to a state of feeling that at times almost gave way to tears. Katherine Corcoran made a very favorable impression as Chrystal. This lady is an actress of splendid physique, fine powers of interpretation and exceeding sweetness of manner. Her rendition of the role was perfect. Owen Garraway, as done by J. R. Spackman, was very good. W. H. Crompton, as old Uncle Davy, was exceedingly clever. The little peculiarities of the character were neatly drawn. Harry Mainhall, as Ruby Darrell, made a decided hit. The baby introduced in the third act fairly convulsed the audi-

ence. It was the genuine article, and behaved itself as all good babies should—quietly and nicely. Little Alice Hamilton acted her part beautifully. The play cannot help having a long and good run. This city will always gladly welcome them back. This week, Hearts of Oak is continued one week longer on account of its success of the past week. May 17, Royal Midway.

Holiday Street Theatre: M'iss, a dramatization of Bret Harte's renowned idyl, was given for the week commencing May 3. It was produced here several years ago, but by an inferior co. and a not less inferior star. This play resembles somewhat, in its style and construction, The Danites and My Partner, but is far below either of the above in regard to language used and dramatic situations and feasibility of same. The dramatist has failed in every particular to supply the proper language which should be used to make it a drama of a presentable character, and it therefore falls on the actor or actress shoulders to make up for the dramatist's shortcomings. M'iss as given by Miss Pixley and co., as regards acting, was essentially good. The success of the play is due to Miss Pixley, who acts the part of M'iss in an easy off-hand way, and with a freshness that was delightful to behold. To see her one would think that she really was, or had been, used to the life she depicts in the drama, so natural is she in the character. At one time wild in her gayer, at another sober and quiet. There is sorrow in every heart—so it is with M'iss. Although her disposition is a lively and affectionate one, still she could not help giving way to a heart at times overburdened with grief. This was clearly demonstrated in regard to her father, Yuba Bill, driver of the Sacramento mail. J. E. McDonough was capital as Yuba Bill. He made more out of the character than one would have thought from reading the lines. Benjamin G. Rogers as Judge Beeswinger was very amusing. Robert Fulford as Juan Walters, a Mexican adventurer, did the mean work in the play in an acceptable manner. This week, Rice's Surprise party in Revels, Horrors and Hiawatha. 17th, Annie Graham in Upper Crust.

Academy of Music: Pantomimes as a rule are stale things, and as the Abbey co. give Humpty Dumpty, is exceedingly so. Nothing new in regard to tricks is introduced. What they do, I have often seen accomplished much better, and arranged in a more superior manner and with clearer ideas at the New Central Theatre in this city. They cannot compare with Tony Denier's co. The only thing that redeems the Abbey co. from being a complete fizzle is the Spanish Students and transformation scene. The clowns, James S. Maffitt and Robert Frazer, can not compare in any way with George H. Adams (Grimaldi) of the Tony Denier co. The Harlequins, J. F. Raymond and Frederick Levantini, can't be put in the same category with W. Eunice of Tony Denier's co. Nor can the Pantalons, W. H. Bartholomew, N. D. Jones, and Columbens, Pauline Barretta and Leonida Ortori, by any practicable way, be put on the same footing with Charles Adams and Mabel Stanton, also of the Tony Denier co. The dancing by Marie Bonfanti and Elizabeth Menzelli was very clever, but for grace and sprightliness of action and a thorough knowledge of the terpsichorean art, Eugenie Capelin and Caterina Casati, of Kira's Enchantment, are by far their superiors. The said-to-be variety part of the play was in reality features that belong exclusively to the circus. It is to be hoped Mr. Abbey will have a better co. before visiting this city again. If he does not, he will have poorer houses than he had last week. On June 1, a complimentary benefit will be given to that deservedly good actress, Mrs. Jane Germon. The Rivals and To Oblige Benson will be given. The cast will include the following well-known professionals: Joe Jefferson, Harry Beckett, Mrs. Joe Polk, Effie Germon, Bessie Germon and Rosa Rand.

Items: Prof. Cadwell, mesmerist, commenced a seven days' engagement on May 8, at Hoey's Tabernacle.—May 11, at the Academy of Music, the last concert of the season of the Rossini Singing Association, will take place. W. C. Tower of Boston will give a Soiree Musicale on May 12, at Lehmann's Hall.—Blind Tom opens at the Academy of Music (Concert Hall) Monday, May 24, for one week.

Brooklyn.

Academy of Music: Edwin Booth concluded his engagement on Saturday last. It began April 30, and numbered ten performances. Mr. Booth enacted nine roles, comprising Macbeth, Iago, Richard III., Hamlet, Richelieu, Bertuccio, Othello, Shylock and Petruchio. Mrs. D. P. Bowers and Ellen Cummins sustained the principal female characters. Outside of these artists, with the exception of Louisa Eldridge, J. C. McCollum and W. F. Owen, the support was painfully inefficient, completely marring the ensemble of every play produced, with the exception of The Fool's Revenge and Macbeth, in which their defects did not become so palpably visible. The house averaged about one-half full, and it is probable that while the star made money the management found a deficit in their percentage of the receipts when the books were adjusted. The Pirates of Penzance hold the boards, with the same cast as previously heard on this stage, excepting a new Mabel and Frederic, in the persons of Miss Reber and Mr. Macrery.

Haverly's: Lotta's second week was in every sense an improvement over the first. Zip was given the first half of the week, and also at the Saturday matinee. Musette was the bill on Thursday, Friday and Saturday. At the Wednesday matinee the stock rendered Aurora Floyd and the farce of Toodleskins. The attendance was large and brilliant at each performance in which the star appeared. The songs and dances of Lotta and Ed Marble proved exceptionally pleasing, and the fine acting of P. A. Anderson won deserving recognition. Mrs. Boniface, Julia Hanchett, Clement Bainbridge and Fred Percy had also roles that displayed their talents to signal advantage. We would advise Lotta to drop The Little Detective from her repertoire altogether. It not only is a miserably weak mess of bosh, which causes each participant in the cast to appear at a disadvantage, but it also fails of affording the star any such opportunities as are thickly strewn throughout Musette and Zip. This week Annie Pixley personifies the ups and downs of M'iss.

Novelty: John T. Raymond as Colonel Sellers is no stranger in Williamsburg, but his crisp, breezy enactment of that popular creation drew as well here last week as if possessing the charm of positive novelty. On Saturday night a young lady resident of Brooklyn, a Miss Helen Ottorlengen, who we believe has appeared to advantage upon the amateur stage, made her professional debut in the character of Laura Hawkins.

This week Tony Pastor and his large variety troupe will give the "Eastern District" a taste of vaudeville.

Park: Contrary to general expectation, the business last week was far from being as good as was looked forward to. Mr. Pastor's audiences pronounced themselves as being well pleased, and the programme in length and quality has certainly been rarely equalled, and never to our knowledge excelled in any house every devoted to variety business in Brooklyn. But the fact remained incontrovertible that the people did not come out, and whether any money was lost or not we cannot determine. Golden Game, with the author, J. W. Shannon, and George Edeson in the leading roles, is this week's card.

Hyde & Behman's: Last week's bill here offered as its principal features Mullen and Magee, Billy Sweetnam, James Carling, Kitty O'Neil, Harry Bryant, T. M. Hengler, John and Joe Sparks, Niles and Evans, Etzeltime Sisters, Sheehan and Jones, the programme concluding with Billy Barry in a sketch, The Two Tramps. Houses fairly well filled. This week J. Z. Little appears in a sensational drama called Nuggets.

Items: The theatres all did poorly last week excepting Haverly's, in consequence of the coming to town of the London Circus. This mammoth show makes a greater display of canvas than we recollect of ever having seen before. They exhibited twice a day upon the Capitoline Grounds. The clerk of the weather was obliging, and they were enabled to give ten performances between Thursday and Saturday. The tent had seating accommodations for 8,000 people, and it was filled to overflowing every day. It will be seen that, allowing for the reserved chairs, about \$50,000 must have been taken from Brooklyn. This would be a large amount for the gross receipts of all our regular houses combined. It can therefore be readily seen that it is not strange that amusements should have languished with this opposition. "The baby elephant did it,"—Edmund S. Keys, late treasurer of Haverly's, severed his connection with that house on May 1. May 3, Edgar Edgerton, who has had charge of the advertising department here this season, assumed the duties of treasurer, a position for which he is well qualified. Mr. Edgerton is a brother of H. C. Edgerton, so long identified with John A. Duff's various managements in New York.—Ed Gillette, for many years connected with the Academy of Music, is this week back upon his old stamping grounds, looking after Messrs. Rice & Numenacher's interests in the Pirates.—If paper on the wall and elaborate window cuts were always a reliable index, we would not hesitate to pronounce J. Z. Little's Nuggets to be a worthy companion to My Partner.

Philadelphia.

Arch: All the Rage was produced on Monday before a fair audience by the same co. which played it recently in Boston. It bubbles over with fun, indulges in no vulgarity, but is full of pure wit and amusing incidents and situations. Frank Hardenbergh as the choreopodist was the centre of attraction and does some admirable low comedy acting. The other characters are filled by excellent artists. It is billed for two weeks.

Walnut: Second week of The Royal Midway to full houses. 17th, Rice's Surprise Party. Park: Augustin Daly's co. commenced the second week of their engagement in The Way We Live, before a fine audience, and will appear in this play till Friday, when An Arabian Night will be revived for Friday and Saturday.

Broad: Last week of Boccaccio to poor houses.

Chestnut: My Son-in-Law by Leonard Grover made its first appearance in this city on Monday before a good-size audience. Of the piece itself very little can be said in its praise. The characters were filled by the late principals of the Chestnut stock co., who were not versed in their parts. Henrietta Vaders as Sarah Turnheart deserves special comment for her excellent interpretation of this character. Though booked for three weeks, it will not be a financial success.

Wood's: Lillie Hinton has made a decided hit, and will no doubt remain till the close of the season. During this week she appears in Fanchon the Cricket. Victoria Creese fills the character of Ruth Oakley at the matinees in the drama of that title.

New National: The N. Y. Novelty and Comedy comb., from Tony Pastor's Theatre, N. Y., opened at this theatre on Monday before a full house.

Academy: A large audience was present on Tuesday, on which occasion a very fine concert was given, under the management of Maurice Strakosch. Miss Thursby, Ole Bull, Sig. Brignoli, Sig. Ferranti, and Mrs. A. N. Pease were the artists of the evening.

Permanent Exhibition: On Monday this magnificent building reopened its doors, and will again be devoted to the amusement of the public.

Grand Central: Harris and Wood, Emma and Josie Devoye, Quilter and Goldrich, Frank Bolton and Ada Bradford. Miller's: Mayo and Talbert, Blanche Austin, Frank Bell, Harry Lansing, Winifred North and Elmer Grandin. Alhambra: Eunice and Laura Moore, Harry K. and Blanche M. Morton, George and Steve Reynold, and Ed Lynch.

Items: The old variety theatre on Seventh street is to be turned into stores.—Charles Bonis, treasurer of the Broad Street Theatre, sojourns in London this Summer with J. S. Clarke.

Colorado.

Forrester's Opera House: C. L. Davis closed a week's engagement last to fair business. Jay Rial and wife are now playing an engagement of four nights and Saturday matinee in Uncle Tom's Cabin, as revised by Mr. Rial. Opened Wednesday night to medium business. They are trying the experiment of low prices. The Mendelssohn Quintette Club give two concerts, 10th and 11th and Tuesday matinee. From the present indications of the box-sheet a tremendous business will be done at ruling prices. This party will travel through the mountain towns under Mr. Forrester of the opera house. Aggie Yates of Haverly's Church Choir Pinafore co., who was injured by being thrown from her horse while out riding a few days ago, is to have a benefit given her, by her co. at matinee, 8th. Many leading stars and combinations are promised for the Opera House during our Spring season by Mr. Forrester, who is very entergetic in securing first-class cos.

Wallalla Hall: Sam Dearing, who has been resting here nursing a broken arm, will have a benefit 6th. Sam is certainly one of the most deserving men in the business. Alf Burnett, Helen Nash and Sam Sharpley and wife have consented, through Love, Thall & Pierce, to give us an engagement of a week commencing 17th.

Palace Theatre: This week's arrivals are

limited to Foy and Thompson, negro delineators, and Frank Gibbons in trapeze specialties. Departures: Arnold and Ferguson, Ida Siddons and Louise Stetson to Leadville. Miss Stetson is confined to her room with the measles. Everybody is going this week to see Harry Montague's Paris by Night.

Circus: Day and Costello's Circus opens for the season on May 15. As this is the first, the people will all go.

Items: The only noted arrival in town is J. H. Haverly, who is visiting Colorado with a view to establishing a circuit and investing some of his spare cash.—Work on the excavation for the new Opera House is progressing finely, and we are fast becoming satisfied that our benefactor, Gov. Tabor, is not going to spare any capital or work in his effort to give us one of the best theatres in the country.

Connecticut.

HARTFORD.

Roberts' Opera House: We have had no performance here this week, and the town was given over entirely to Barnum, who was here in full glory (except the cannon, which was unfortunately out of order) and covered the whole week. The London Circus (baby elephant) is coming the 20th, and I do wish I was a printer and had their work. They have got out more paper and banners and even soap artist sketches than I ever saw for ten shows. To get back to the text, Lotta is to appear Tuesday, 11th, under C. H. Smith, who has secured her for a week on his N. E. circuit. On Wednesday, Mary Beeman, our very talented violinist, is to be the recipient of a complimentary benefit, and will doubtless have a full house, which she deserves. She soon comes to the metropolis to complete her studies. Rice's Surprise Party and the Boston Ideal Opera co. are booked for 26th and 27th, respectively.

New National Theatre: Business good, co. above average. On Saturday night Frank Jones, in the finale to first-part, managed to bring Frank Harrison, who has been here all the season, and who is a favorite with every one who has ever played in this theatre, to the footlights, and drawing an ominous looking case from the depths of his pockets challenged him to a combat of words. In a neat speech he presented him with a splendid set of cameo cuff-buttons and ring to match. For once in his life Harrison was left: no prompter could give him his lines, and he could only bow the thanks that could be seen filling his eyes and struggling for utterance. It was the gift of the co., and a complete surprise to the recipient. An occasional glimpse of sunshine breaks in even on a stock performer, and Mr. Harrison is one among a thousand who always gives away his personality for the one for whom or with whom he may be working. Departures: Frank Jones and Alice Montague and the D'Alve Sisters to Providence, Goldie Steele and Sallie St. Clair to Brooklyn; Ella Mayo and Morello Brothers to New York. New people: Minnie Oscar Gray and W. T. Stephens with their three dogs; Williams and Sully, Nellie Germon, Webster Brothers, Alice Bateman, Ada Christie, and Harry Brown.

WEST MERIDEN.

Nothing at the Opera House this past week. Rice's Evangeline party booked for 24th; Boston Ideal Opera co. 26th; Sothern 28th; All the Rage 29th. T. H. Delavan will manage the Opera House hereafter, assuming entire control 6th.

NEW HAVEN.

Coe's Opera House: Lotta, supported by the New York Park Theatre co., is on the books for 10th. This entertainment is tendered as a benefit to Manager Coe.

Delaware.

WILMINGTON.

4th, Emma Abbott in Paul and Virginia. Large business. 3d, Abbey's Humpty Dumpty and Spanish Students. Crowded house. 7th and 8th, J. H. Keane in Rip Van Winkle. Good houses. The season is closed.

District of Columbia.

WASHINGTON.

National Theatre: Rice's Surprise Party during week in Revels, Horrors and Hiawatha. Go from here to Baltimore, then Boston. Annie Graham and co. in Upper Crust this week. Opening night, benefit of the local manager, Samuel G. Kingsley, Jack the Giant Killer, Friday matinee. 14th, by Prof. Sheldon's pupils. Abbey & Hickey's Humpty Dumpty co., 17th.

Ford's Opera House: Big Four Minstrels last week to moderate business. This week, French's Opera co. in Royal Midway, with the substitution of Blanche Chapman for Florence Ellis. Hearts of Oak, 17th. First night for benefit of H. Clay Ford.

Lincoln Hall: Wilhelm and co. in concert, 11th. Musical and literary entertainment of Carroll Institute, 12th.

Theatre Comique: Mlle. Lucille's Opera Bouffe and Burlesque co. and Mlle. Callona's Minstrels and Statue troupe.

Items: Pinafore for matinee 15th.—Match by Polo Club and Roller Skating by J. Raymond Mayer at Skating Rink, 12th.—The Art Loan held last week in the old Cooke Mansion, Georgetown, was so successful that it is continued this week.—Captain Paul Boyton gives nautical exhibitions five days, commencing 11th.—Forepaugh's Circus did an enormous business, 3d, 4th and 5th, being obliged to turn people away from each performance. It was bad for the theatres, for everybody will go to the circus.

Illinois.

BLOOMINGTON.

Opera House: Nick Roberts' Humpty Dumpty, to a large house, giving general satisfaction. Rose D'Erina, "Ireland's Queen of Song," 3d and 4th, to fair business. She is an artist of recognized ability, and gave very pleasant entertainments. Bartley Campbell's Galley Slave, 5th, was presented to a large and select audience. The play is an excellent one throughout, and each member of this talented co. seemed happily adapted to his or respective part.

Durley Hall: Booked: Pat Rooney, 11th; Collins' Celebrated Case, 12th; Barlow, Wilson, Primrose and West 13th.

ROCKFORD.

Mitchell's Pleasure Party were greeted with a crowded house 5th. All the people are old favorites here. Ili Henry's premium Minstrels booked for 11th. Harry Webster's Nip and Tuck co. wrote for the 11th, but were too late, as Hi had already booked.

ROCK ISLAND.

Harper's Theatre: Haverly's Juvenile Pinafore co. billed for the 11th, and Collier's Union Square co. 14th, with Banker's Daughter.

AURORA.

Opera House: 10th, Anna Dickinson read Aureliana.

Indiana.

INDIANAPOLIS.

The theatres have mostly been closed during the past week. Anna Dickinson appeared before a large audience at the Grand Opera House 8th, reading her new tragedy, Aureliana. The character of Aureliana is one of the grandest ever portrayed, and the Zenobia of the drama is the ideal perfection of a queenly woman. As a reader Miss Dickinson possesses a talent that cannot otherwise than captivate. Robert Ingersoll lectured at the Park Theatre 9th, to one of the largest houses of the season, choosing for his lecture, "What Shall We Do to be Saved." The lecturer presented his usual flow of "sarcasm," for which he is so noted. Booked: 12th and four nights, Jarrett & Rice's Fun on the Bristol will be presented at the Grand Opera House. Billy Courtright, an Indianapolis favorite, is with the party. This alone will prove a drawing card.

Crone's Garden Theatre: The usual run of light houses, so notable during the last fortnight. The variety entertainment given was first-class in all details. Gibson and Binney and other artists were favorably received.

Items: The Indiana's, a colored jubilee band who have been in training for several years past, are singing with good effect. Mr. Scott, or Walter Neville, as known professionally, and one of the best musical directors in the dramatic profession, deserves the credit of bringing out this band of colored singers. In addition to the Jubilee band Mr. Neville has taken four female members of the party and formed the only known female quartette, consisting of a first and second alto and first and second soprano. Their musical productions and voices are wonderful, possessing good compass and perfect harmony. Mr. Neville has revived the drama of Uncle Tom's Cabin, and will present this party in connection therewith.

EVANSVILLE.

Opera House: Prof. Brennecke's Children's Carnival on the 17th and The Pirates of Penzance on the 31st are the only attractions in sight at the Opera House. The Pirates will probably close the season.

Apollo Theatre: This Summer Theatre will open on the 10th, with John Alberker proprietor and Nick Norton as business manager. The following will appear in the olio: Dolph Levine, musical artist and caricaturist; Fred and Annie McAvoy, Irish specialties; Carrie Lavarne, vocalist; John C. Leach, comedian and Chinese impersonator; Collins Bros., song-and-dance. The following are engaged in the stock for the season: Lizzie Fletcher, T. F. Langdon, Robert Ransom and W. L. Crawford. Sid France will be the star for the opening week, appearing in his drama of Marked for Life.

Items: The Opera House has been leased to Thomas J. Groves, Brooks, Dickson and Hickey, and will be included in the circuit comb. Mr. Groves will have charge as local manager. The new lessees will repaint the scenery and greatly improve and beautify the auditorium. Wash T. Melville will open at the Apollo the last of the month and will then remain for the season. Patent folding chairs are being put in the Apollo.—Maggie Barnes, who played here last season, and has since been a member of Daly's New York co., arrived here about two weeks ago and applied for a divorce from her husband, Edwin F. Barnes, who, I believe is at present playing in Cleveland. He filed a cross bill against the fair Maggie. The result has been that Maggie did not succeed in getting a decree in her favor, and yesterday she led her away to pastures new.—Cole's Circus played 5th to big house, but did not come up to expectation.

FORT WAYNE.

Academy of Music: 4th, D'Oyly Carte's Pirates of Penzance, to a good house, the public verdict being that a finer or more satisfactory performance was never given here. Minnie Walsh captivated all by her matchless assumption of the role of Mabel. The choruses were simply perfect. 3d, Anna Dickinson read Aureliana, to a small house, owing to poor advertising, the date being an error; she had been advertised for the 8th. 6th, Kate Claxton and co., in Two Orphans, to a good house. Business en tour is reported good.

Grand Opera House: Collier's Celebrated Case co. booked for 10th. Fun on the Bristol, 11th.

Olympic: Stetson, in the drama of Kentuck, drew fair houses. The olio was furnished by Andy Amann, Clark and Edwards, Emma Quinette; Richardson and Young and Quinette Children. Next week: Julia Walcott, Grace Garland, Mlle. Eugene and J. Arthur Doty.

Items: E. T. Stetson leaves for New York 9th.—Sage Richardson and Charles W. Young to Nashville, Tenn.; Andy Amann and the Quinette Children go with Bartine & Francis' Circus, which is organizing here and where it makes first stand 15th.

RICHMOND.

Phillips' Opera House: The Pirates of Penzance raided us, 3d, capturing a large audience. The co. is a strong one, and gave excellent satisfaction. Bartley Campbell's Galley Slave was presented for the first time, 5th, to a poor house. The co. is headed by Maud Granger and deserved better house.

Items: Sabbath-school contributions have been falling off of late—cause, Sell's Circus unfolded canvas 4th.—George Miller is ahead of the Galley Slave comb.—Mrs. Ellen Foster lectured 8th.—Col. Ingersoll dramatist, will make Richmond his future home.—J. H. Dobbins, city bill poster, joined Bartin's Five-Clown Circus as manager, at Fort Wayne the 8th.

COLUMBUS.

Germania Hall: 8th, Duprez & Benedict's Minstrels gave a good performance to a full house. Billy McAllister's Minstrels come 11th. Charles Schofield, the versatile banjoist and specialist, has been added lately.

Third Street Variety Theatre: This place has been doing good business all week, with the following people: Nellie Dunbar, Minnie Doran, Stella Bertram, motto vocalist; Little Minnie Bertram, Kelly and Carroll, Irish team; Bert Stowe, negro comedian; William Muir, song-and-dance; Julia Walcott, Jessie Wilbur, Grace Morrison and a host of others.

LAFAYETTE.

Mitchell's Pleasure Party in Our Goblins, came 5th, to a very large audience, all the lower part being reserved by the Merchants Trade Convention, then in session in the city. Bartley Campbell's Galley Slave 6th, to a large and fashionable audience. Sell's Brothers Circus to-day, to a large crowd. Lawrence Barrett 8th. In York's Love, Celebrated Case 12th. Barlow, Wilson, Primrose and West 14th.

TERRE HAUTE.

6th, Sprague's Original Georgia Minstrels, to only fair house. Billy Kersands and James Bland are good. Balance of troupe the reverse. 8th, Robert G. Ingersoll's lec-

ture on "What Shall We Do to be Saved?" Reserved seats selling rapidly. Lawrence Barrett 11th, in York's Love. Sells Bros. show did a very large business.

VINCENNES.

Opera House: 4th, Duprez and Benedict's Minstrels, to a crowded house; in fact, the largest this season. These people are great favorites here. Tom Warfield, being ill, did not do as well as he usually does. 6th, W. W. Cole's Circus appeared to crowded tents, afternoon and night.

KOKOMO.

Billy McAllister's Minstrels 3d, to small house. Entertainment good. Sells Bros. Circus 6th, afternoon and evening, to very large business. Bartley Campbell's Galley Slave comes 7th.

IOWA.

KEOKUK.

The Great Inter-Ocean Circus, 6th, to fine business. Haverly's Juvenile Opera co. afternoon of 8th and evening. Of course they will play to a large house, as they are great favorites. The troupe will have a drum corps parade at 2:15. D'Oyly Carte's Pirates are booked for June 7. As the opera has never been given here yet, it will probably play to good business. The Little-Bire-King Grand Concert co. will come, 18th, and will no doubt attract to the Opera House all the lovers of music. W. C. Coup's new united shows are coming this way and will probably not pass us by.

BERLINGTON.

6th, Anna Eva Fay to a small house. Entertainment very satisfactory. 8th, Haverly's Juvenile Pinafore co. Fair houses, matinee and evening. Coming: Tennesseeans 14th; Julia Rive-King 19th. Writing for dates: Mitchell's Pleasure Party.

DAVENPORT.

Burtis' Opera House: Nothing the past week, and Haverly's Juveniles will undoubtedly have a good house 10th. Booked: June 8, Haverly's Widow Bedott, with Neil Burgess; 28th, D'Oyly Carte's Pirates of Penzance; 22d and 23d, R. W. Seager.

DUBUQUE.

Opera House: Mitchell's Pleasure Party, in Our Goblins, 7th, to a good and well pleased audience. The co. is improved somewhat since its former visit. Business everywhere reported good.

COUNCIL BLUFFS.

Mendelssohn Quintet Club, 18th; Lawrence Barrett, with E. E. Kidder as manager, comes 21st; McAllister, magician, 24th, one week; D'Oyly Carte's Pirates of Penzance June 22.

CEDAR RAPIDS.

Mitchell's Pleasure Party in Our Goblins, 8th. Second visit this season.

KANSAS.

TOPEKA.

C. L. Davis, to a large house, 17th. Co. good. Hence to Denver. Prof. Andress, magician, 23d, four nights, to light business. The Hiberman Blondes, to a packed house, 30th. There were only three women in the co., and they were hissed off the stage, ending the show. Had it not been for a number of policemen in the house the manager would have been mobbed. However, he skipped with the cash. This co. was billed for Kansas City, 25th and 26th, but the City Fathers of that burg wisely refused to grant them a license. Coming: The Alliance Comedy co., 11th, three nights; Haverly's C. C. Pinafore, 25th; Gilbert and Sullivan's Pirates are booked for some time in June.

Items: Sells Brothers' Circus was billed for Kansas City, 21st, but could not get their canvas up, on account of the prevailing high wind.—Lester Crawford of this city has purchased Costa's Opera House, and will close it in July for repairs. He contemplates remodeling it and making it one of the largest and finest opera houses west of St. Louis.

BROCKVILLE.

Opera House: 1st and 3d, Baby Opera co. played to good "biz." Chantreau comes 12th and 13th, under management of Lucien Barnes.

Kentucky.

LOUISVILLE.

Macauley's: Haverly's Juvenile Opera co. were billed for this week but cancelled. Consequently the house has been closed. Manager Macauley has engaged the Dickie Lingard troupe, who will open 17th for one week, in Caken Hearts. 24th, Saints and Sinners, one week.

Knickerbocker: Manager Borden has during the week presented to his large audiences an excellent bill, which was highly appreciated by all who attended. The performance commenced with a very neat sketch, entitled Masks and Faces, which was rendered in a creditable manner by Mr. and Mrs. McAvoy. Following came Lester and Williams, an excellent team, in songs, dances and sayings; Maud Morrissey introduced several new songs, which were well sung; Lillie Western repeated her last week's successes; Mlle. Juliette Bianca may be considered a good opera singer by some, but she failed to "take" with a Louisville audience; Fred Ritchey in German specialties is fair; Dody Zaufretta is an excellent dancer, but not up to the average as a singer; the Morrisseys in a very clever sketch are good, especially Miss Maud. The principal features of the whole performance were the "Three Ronaldos" who kept the audience in roars of laughter during their exhibitions. Their acrobatic, grotesque and eccentric dances are superior to anything we have ever witnessed in their line. The performance wound up with a very funny farce entitled, Fresh From the Farm, in which the McAvoy and W. L. Crawford did some excellent acting. Next week: Little Rosebud, the Nonsensical Four, Mons. and Mlle. Tissot, P. C. Foy, Trudell and Rowan, and Delia Trudell.

Metropolitan: The finest bill of the season was presented at this cool and popular resort during the past week, and Manager Whallen and Stage Manager Morrissey deserve what they are receiving—crowded houses. The principal features of the week were the Glenn Sisters, Carrie and Emma, Marlowe and McBride, Baughman and Butler, Ben Collins and J. J. Riley, and Lizzie Smith in the spicy sensation, Society Life. The new faces billed for next week are: Ella Kona, Miss Isaacs, Charles Peltier, Dan Powers, Retained: Glenn Sisters, Carrie and Emma, J. J. Riley and Lizzie Smith in their spicy sensation, On the Sly, and stock co., who are fixtures at this house.

Items: The theatrical season in this city practically came to an end last week, although there are a few attractions booked at Macauley's on alternate weeks to come. The season has been a great success financially, and Louisville has nobly redeemed herself, and proven the fact that she is one of the best show towns in the country, which is largely due to the able management of John T. Macauley at our only first-class

theatre. The following is the list of attractions that have appeared at Macauley's during the season of 1879-'80: Sept. 8, Maggie Mitchell, one week—good business; 15th, Graun Opera co., one week—good business; 22d, Haverly's C. C. Co., one week—good business; 29th, Scanlan and Cronin, one week—poor business; Oct. 6, Oates English Comic Opera co., one week—good business; 13th, McKee Rankin's Danites, one week—fair business; 20th, Thompson-Bowers comb., one week—good business; 27th, Haverly's Juvenile Pinafore co., one week—good business; Nov. 3, Collier's Banker's Daughter comb., one week—fair business; 10th, Ford's Juvenile Pinafore co., one week—fair business; 17th, Rial & Draper's Uncle Tom, one week—poor business; 24th, Barney Macanley comb., one week; good business; Dec. 1, Oliver Doud Byron, three days—fair business; 4th, Mary Anderson, three days—large business; 8th, Haverly's Georgia Minstrels, three days—fair business; 11th, Lotta, three days—large business; standing room only; 15th, Salisbury Troubadours, one week—good business; 22d, John T. Raymond, one week—good business; 29th, Saville Opera troupe, one week—fair business; Jan. 5, Graves-Boniface comb., one week—fair business; 12th, Joe Murphy, three days—fair business; 19th, Weathersby-Goodwin Froliques, three days—good business; 26th, My Partner comb., one week—good business; Feb. 2, Daniel Bandmann, one week—poor business of season; 9th, second visit of Haverly's Juvenile co., one week—good business; 23d, Minnie Palmer, three days—good business; 26th, Gus Williams, three days—good business; March 8, Emma Abbott, one week—to \$8,631—best of the season; 18th, Kate Claxton, three days—good business; 22d, Rice Evangeline co., three days—good business; April 13, Clinton Hall's Strategists, five days—poor business; 19th, Pirates of Penzance co. B, one week—good business; 26th, W. H. Power's Comedy co., one week—fair business.—The Standard Theatre collapsed after the midnight matinee last Monday, by the departure of its manager, Arthur St. Clair, alias Frank Leis, alias Frank Sprague, for parts unknown, leaving numerous debts, amounting to \$1,000. This would be manager is a dead beat of the highest order. For the benefit of theatre proprietors and the profession in general, we will give a description of this prince of frauds, who "bilked" the Louisville people most beautifully: He is a dapper little cuss of the blonde order; side-burns and mustache, very slim; wears eye-glasses when the occasion suits; very confidential in his conversation; an oily talker, and one capable of winning confidence. The profession throughout the country will do well to steer clear of this individual, as he always gets the best end of any bargain he enters into. He is supposed to have gone to either Chicago, Indianapolis or Baltimore, where no doubt he will turn up under a new name. Most of the co. left in the lurch by "St. Clair" are to have a benefit at the old house this week. Numerous attractions have been engaged for the occasion. Billy Robinson, one of "St. Clair's" victims, was left in a bad way, and his friends have combined together to give him a rousing benefit on the 12th, afternoon and evening. John Morrissey, stage manager of the "Met," and Billy Baker, stage manager of the "Knicker," have kindly volunteered their services—consequently success is a certainty.—Messrs. C. A. Murray and C. A. Blake have opened a dramatic agency in this city, which has long been needed here, at 134 Third avenue. The profession will always find THE MIRROR and other dramatic papers on file at their office. All letters and business sent to them will receive prompt attention.—Mlle. Georgie Nevelle, Manager Whallen's importation from the Jardin Mabille, Paris, France, has made a decided hit at the "Met." She is a very graceful dancer, and a favorite with all.

LEXINGTON.

Opera House: 1st, John McCullough closed his season with Caesar for matinee and Richard III. at night, upon both of which occasions he was greeted with crowded houses. His Brutus and Richard were not as well thought of as was his Virginus, which was considered the finest impersonation ever seen on the Lexington stage. 7th, Payson's English Opera troupe in Martha, to good business. Co. very small, but good. Gave entire satisfaction.

OWENSBORO.

Mendelssohn Hall: The Payson English Opera co. is well billed for 17th and 18th, with Martha underlined for first night.

Grand Opera House: This magnificent structure is now complete, and is beyond question the handsomest temple of amusement in the Southwest. Mr. Hill certainly deserves great credit for his enterprise.

PADEUAH.

Louise Pomeroy will close her season at this point some time soon. She is on her way back from the South.

MAINE.

PORTLAND.

Theatre: 6th, 7th and 8th, Mary Anderson, with fine co., in Evadne, The Hunchback, Ingomar, and Love, to packed houses. Most successful engagement of the season. Booked: 12th, Haverly's Georgia Minstrels; 15th, Lotta, under management of C. H. Smith; June 2 and 3, Rice's Evangeline co.; June 4 and 5, All the Rage.

City Hall: Closed. Booked: 15th, The Ideal Uncle Tom's Cabin co., with Hyer Sisters.

Item: Charles H. Thayer will control the New England circuit next season. John Moulton of Salem and Charles H. Smith of Fall River will probably be associated with him.

Massachusetts.

SALEM.

Mechanics Hall: Maggie Mitchell and a good supporting co. played Fanchon to large business May 5, under Andrews and Johnson's local management. Milton Nobles and co. in The Phoenix came May 7, under same management, but the audience was small. Marie Prescott and an excellent co., including Louis James, Frank Weston, Frank Cotter, Marie Wainwright and others, will play Mother and Daughter May 11. The city is handsomely billed by John Stetson, who runs the co. Lotta is announced for May 18 and Rice's Evangeline co. for June 10.

Item: Local Manager Moulton has been confined to his house by illness for a week past.

LOWELL.

Music Hall: 1st, Maggie Mitchell in Fanchon, to a large and fashionable audience. Although suffering from a severe cold, she played with her old vivacity, and received a recall at the close of the fourth act. The support was an excellent one, William Harris and R. F. McClannin, both old favorites here, receiving a hearty welcome. 6th, Milton Nobles in The Phoenix, to a fair house. 8th, Haverly's Georgia Minstrels, 13th, Bos-

ton Globe Theatre co. in Mother and Daughter, with Mary Prescott, Marie Wainwright, Louis James and other old favorites in the cast.

SPRINGFIELD.

Opera House: San Francisco Minstrels 3d, to fair business. Show good. Barnum's Circus 6th, to immense crowds. This week, 11th and 12th, Mrs. Mattoon's Opera co. present Woolson Morse's School. Frank Hayden of the Reeves Opera co. has been engaged to play the leading part. Lotta 22d. All the Rage June 1.

Theatre Comique: Closed last week, to be reopened first week in September.

Item: Harry Wood and Ned West have a benefit at the Opera House 15th, when a number of local artists will appear.

HOLYOKE.

Milton Nobles gave A Man of the People 4th. Maggie Mitchell 10th, in Little Barefoot. Advance sales indicate full house. John T. Raymond as Colonel Sellers 13th. Lotta plays Zip 21st, and will be sure of large business. J. C. Myers was in town Friday, ahead of All the Rage, which returns June 2. John A. Stevens is among the first to book for the fall season, coming in Unknown Sep 16.

LYNN.

Music Hall: Maggie Mitchell drew an audience representing about \$800 May 3. Marie Prescott and an excellent co., under the management of John Stetson, will play Mother and Daughter here the 25th.

Academy of Music: Harvey Blodgett has made his Dime Variety Show pay here, and it will be continued indefinitely.

CHELSEA.

Academy of Music: Nothing the past week. Booked: 15th, matinee and evening, Corinne Opera co. in Magic Slipper; 19th, Leonard Grover's Boarding-House; 21st, Gus Williams; 24th, John Stetson's Globe Theatre co. in Mother and Daughter. June 11, Haverly's Colored Minstrels.

TAUNTON.

Maggie Mitchell, under management of A. S. Anthony, comes 11th in Little Barefoot. She is sure of a large house, as she is a great favorite in this city. Bray, Wambold & Ellis' Dime Show open in Music Hall 12th for a week. Howe's Great London Circus comes June 3.

FITCHBURG.

Mary Anderson appeared in City Hall May 1, before an enthusiastic audience. There was never finer acting on our boards.

HAVERHILL.

Milton Nobles in The Phoenix, appeared the 8th, to good business. Show fine. Gus Williams in Our German Senator 18th.

Michigan.

DETROIT.

Whitney's Grand: The justly celebrated go-as-you-please conglomeration, otherwise styled C. L. Graves' comb., have been with us the past week. The productions which have been acted at by this unrivalled constellation were Jacrisse the Juggler, Soldier's Trust and Queen's Evidence. Their business was something unique in its staying power—everybody staying away. Life is too short to waste either time in witnessing their eccentricities or paper in attempting to review them. I did sacrifice my personal comfort one night for an hour in witnessing the gyrations of this sterling menagerie in Soldier's Trust, but it was for the sole purpose of paying my respects to my friend, Mr. Kidder, who was so unfortunate in an unguarded moment to allow Graves, Esq., to play his comb. at his (Mr. Kidder's) benefit. Mr. Graves loves THE MIRROR, and that journal appreciates the fact. Mr. Graves says he never reads THE MIRROR, and while saying this I saw in familiar type spread out upon his desk "NEW YORK MIRROR" with which he had been regaling himself. This statement may be corroborated by Mr. Langley, treasurer of Whitney's, who was present at the time. With these few remarks I will dismiss Mr. Graves. This week Smith's Tourists will hold forth to delighted audiences. Their coming has been awaited with pleasure, and surely the anticipation cannot exceed the realization, if the reports are true coming to us from our sister cities. Metayer, Watson, Bray and Ethel Lynton are familiar faces to us. Lively times are expected, and the competition between this party and the Pirates at the Detroit is going to be "hot and heavy." Neil Burgess as Widow Bedott three nights, 17th, and Frank Mayo remainder of the week.

Detroit Opera House: Collier's Celebrated Case comb. appeared the first three nights of the past week to slink houses. Reasons were very too old, weather too hot, and too much fun ahead. This latter refers to the Fun on the Bristol party, which was heavily billed and did a splendid business for four performances. They captured the town, and no such merriment has been seen at the Detroit this year. Agnes Hallock, who was pleasantly remembered as the best singer (next to Miss Hosmer) of the defunct Graun Opera co., which gave up the ghost in this city last Winter, acted her part and sang her music finely. John F. Sheridan in his various characters was perfect, and showed talents unexpected to those who had previously seen him only in his female impersonations on the variety stage. The entire party are excellent, and their rendering of the "Turkish Patrol" on combs was immense. This week, D'Oyly Carte's No. 2 Pirates of Penzance co., for entire week. The only familiar face to me is that of L. P. Pau, the young tenor who was here with the Saville Opera co. last year. Next week, Carncross' Minstrels two nights and Ole Bull one night.

Items: C. B. Lewis (M. Quad) of the Detroit Free Press is engaged writing a play for Gus Williams.—Max Strakosch says he will not produce English Opera in this city next season unless he gets a certainty. The Post and Tribune suggests that he will give what he desires.—I had the exquisite pleasure of a meeting with that emperor of managers, Mr. C. L. Graves. On being introduced to this justly celebrated caterer to theatrical tastes, the sole proprietor of the world-renowned C. L. Graves comb., by my friend Frank Langley, the treasurer of Whitney's, my feeling and emotions were aroused to the greatest pitch. To be actually in the presence of the world's greatest manager was an honor that is conceded to but few, and proud indeed was I to be in so coveted a position. Need I describe this truly wonderful genius? I fear my pen would fail miserably in its task. His charming manners, unassuming bearing, delightful conversational powers and immaculate dressing make him the cynosure of all eyes. I tried to express to him the heartfelt gratitude that Detroiters feel for him by his honoring us with his divine presence, but I doubtless did not do him justice. Truly no such houses have been seen in Detroit as those to which this grand constellation have performed. The wonderful business done the past week at Whitney's was only equalled

by the celebrated season that this enormous constellation played to at the Detroit not long ago. The true secret of the benefit given to Manager Kidder being so prodigious a success was due solely to the efforts of this marvelous aggregation, headed by its stupendous manager. But greatness has its faults. It often causes trouble, envy, unhappiness, etc., and then, standing in the presence of this mighty man, those lines of Young's came into my mind:

"High stations tumult but not bliss create,
None think the great unhappy but the great."
Probably this prosperous person is the cause of more hard feeling and jealousy amongst professional people than any other being connected with it. Ordinary people like Haverly (a Chicago manager) and Abbey (of New York, I think) wonder why C. L. Graves is so successful when they can hardly make both ends meet. The secret is just this: When any manager engages so enormous a co., pays such magnificent salaries, and is so courteous to those connected with the press, then, and only then, can he expect to do such a business as has been done the past week by this emperor of managers.

"Household gifts that memory saves,
But help to count the household Graves."

GRAND RAPIDS.

Powers' Opera House: 3d, Lawrence Barrett, supported by a fair co., presented York's Love, before a large and appreciative audience. Mr. Barrett appeared to excellent advantage as York, and received several recalls. The receipts were about \$700. Billed: 7th and 8th, Pirates of Penzance. Booked: 14th, Tony Denier's Pantomime co.

Smith's: The main attraction this week is Charles Thornton in his drama, entitled Tried for Treason. The olio includes Curtis and Carroll, song-and-dance artists, and Ida Devere, serio-comic. Business has average good.

Items: Powers' Opera House will soon be lighted with electric light.—Coup's Circus is attracting large crowds of people to-day.

KALAMAZOO.

Booked: G. Paul Smith, impersonator, 7th and 11th; Sells Brothers' Circus 27th; Tony Denier's H. D. co.; no date.

Minnesota.

MINNEAPOLIS.

Academy of Music: 3d, 4th and 5th, Robson and Crane, supported by an excellent co., in Our Bachelors, Sharps and Flats and Comedy of Errors, to good business. Booked: Siebert's Orchestra Concert 12th; Rial & Draper's Uncle Tom 14th and 15th; Collier's Union Square comb. 19th and 20th; Lawrence Barrett 31st and June 1. Anna Dickinson and Mendelssohn Quartette Club are corresponding for dates in latter part of month.

Metropolitan Theatre: Opened last night (7th) for a grand testimonial benefit to Manager Murray. The piece selected was The Willow Cope. Mr. M. appeared to excellent advantage as Luke Fielding, and was ably supported by Messrs. Lloyd, Leach, Irving and Meldon, while Miss Cartland and Miss Baker both did excellently. House very large and enthusiastic. Same bill this afternoon. To night (8th) Ten Nights in a Bar-room. Farewell appearance.

Items: There is now very little doubt that a new and elegant opera house will be built here, to be managed by John Murray, who will run it as both stock and combination theatre. It will be opened Sept. 1.

ST. PAUL.

Opera House: 4th and 5th, Rial & Draper's Uncle Tom, to good houses. Audiences well pleased. 6th, Robson and Crane opened in Our Bachelors, to a large and fashionable audience. Every scene was greeted with a perfect furor of applause, and there were repeated calls before the curtain. The co. is an excellent one and well balanced. The performance gave great satisfaction and the co. will draw full houses during the engagement. Booked: Haverly's Juvenile Pinafore co. 10th and 11th; Collier's Union Square co. in Banker's Daughter and Celebrated Case 17th, 18th. The Mendelssohn Quartette Club and Anna Dickinson are expected latter part of month.

Items: William Marble, a comedian well known in the West, visited the city to see Mrs. Mary Myers, his sister, and his brother, John Marble, both members of the Robson and Crane comb. William Marble has been playing his comedy co. to very good business at Winnipeg the past few weeks, and intends playing through the mining towns in the Lake Superior mining district during the summer.—Conley's Varieties: Business continues good at this house.

Missouri.

ST. JOSEPH.

Tootle's Opera House: Closed this week. Lawrence Barrett, the Pirates of Penzance and a Humpty Dumpty co. are underlined for May and June.

Items: The Irish Blondes were billed for 3d, but after the house (the Comique) was pretty well filled the co. intimated they would like two and a-half apiece. The executive committee didn't come down, so the co. walked out. The manager, in attempting to refund, in the confusion paid some twice (i. e., so they say).—A party calling himself Al Williams dropped into town a few days before the advent of Bartley Campbell's Galley Slave co., and represented himself as the advance agent of these people, went up in one of the faro banks and busted there. He went to one of our whole-souled citizens, who pitied him to the extent of \$10 cash, and in return received some comps for the show. Mr. Williams departed under the faithful pledge of prompt remittance, etc., but has not been seen since. The fellow turned out to be a fraud, having no connection with the G. S. co.—Tootle's is to have a change in management about June 1, the present incumbent, Mr. Jules Crone, retiring in favor of Mr. Congdon F. Craig.

HANNIBAL.

Mozart Hall: 5th, Haverly's Juvenile Pinafore had a large house notwithstanding the bad weather and it being their second visit here this season. Lawrence Barrett is billed for 16th.

New Hampshire.

CONCORD.

The season here is virtually at an end; although there may be a few more straggling entertainments, there is nothing booked at present. Mary Anderson, supported by Milnes Leveik, Atkins Lawrence and her own co., appeared 4th, to one of the best houses of the season. Miss Anderson's conception of Evadne is the author's ideal of the character, and was a magnificent performance from beginning to end. The support was good with the exception of Ludovico, badly attempted by S. K. Chester, who seemed to imagine Ludovico a very funny part, and played it accordingly, for which he several times narrowly escaped being gayed. The original Georgia Min-

strels came the following night—the eve of an exciting political convention—and a very hot night, and succeeded in drawing a fair house to witness their highly artistic entertainment. The Bohoe Brothers, [with this co., are the best in their specialties ever seen here, and came in for a large share of the applause liberally bestowed on every feature of the show.

MANCHESTER.

Mary Anderson in Evadne 3d. The star was supported by an exceptionally good co., and pleased a large audience. Haverly's Colored Minstrels came 6th, to fair business. It was their first appearance here under Haverly's management, and they gave an excellent entertainment. The band connected with this co. is a very fine one. Maggie Mitchell played Little Barefoot 7th, to a large audience, and gave satisfaction. Henderson and Crane's Dime show opens at South's Opera House 10th, for two weeks. Lotta and John T. Raymond will not appear here this season, as has been announced.

Nebraska.

OMAHA.

The ladies showed their appreciation of the mirth-provoking qualities of Robson and Crane, favoring them with a crowded house at the matinee, 1st, when they gave Two Dromios. A paying business greeted them in the evening, and the audience was a sore one, having been kept in a continuous roar by the unfortunate and peculiar situations of Our Bachelors. An alarm of fire at commencement of performance caused many vacant seats, which were quickly filled, and the performance continued smoothly. Webb's New Orleans Minstrels are booked for the 12th. Mitchell's Pleasure Party 13th. Lawrence Barrett is sure of a packed house 22d. Already the demand for seats has commenced. The people of Omaha will support to the capacity of the house first-class talent, and the present management has successfully proven that such a card as Barrett is no risk. June 2, 3, 4 and 5, Charlie Collins will appear in military drama Redell.

New Jersey.

NEWARK.

Grand Opera House: 5th, Jefferson as Rip to a jammed house. With the exception of himself the cast was weak. 8th, Mr. and Mrs. Florence in Mighty Dollar. The audience was both large and swell. Large on account of the great popularity of the stars here, and swell by reason of the performance being given for the benefit of a fashionable charity, the Florences of course assisting in a professional, not a benevolent capacity. The occasion was regarded by many competent judges as likely to become one of the most justly celebrated of the past decade, as it renders possible the mention of a charitable performance without calling to mind the horrid groans and curses of the unhappy victims of the old style amateur nightmare. It certainly was a most gratifying step in modern progress, as it makes the downfall of a system of social brigandage where the wretched captive obtains his release only on the ransom of the purchase of a one-dollar ticket for a one-cent show, and it will be fervently prayed that it may serve as a model for all subsequent entertainments of the same type. The Florences closed their season Saturday evening, when an interregnum of salmon fishing in Canada helps to fill the time until the departure for Europe. Booked: 14th, San Francisco Minstrels; 15th, Charlotte Thompson; 18th, Morris Gran's Opera co.

Library Hall: Booked: 11th and 12th, Helen Potter's Pleiades and Swedish Ladies' Quintette.

Waldmann's Newark Opera House: May 10th and week, E. T. Stetson in his American drama, Kentucky. Specialty series: Fannie V. Reynolds, Master Rigney, Mullen and Magee, Maj. Burke, Lillie Howard, 8 McGatherian 8.

Waldmann's New Theatre: 10th, week, Frank Drew in Brought to Justice. Specialty series: Harry Sinclair, J. H. Slaven, George F. McDonald, Adelaide Eaton, Little Amy Slaven, Blanche Sherwood, George Middleton, T. J. Rothwell, May Roberts, Jessie Morgan, Cooper Brothers, Alf Levonian.

Academy of Music: Cove Bennett gave a lecture that was more sermon than lecture here on the 4th to small house. Rip Van Winkle was played by Joe Jefferson and co. on 7th and 8th to good houses. Coming: San Francisco Minstrels 15th.

Central Theatre: This pretty little theatre continues to draw crowds. The arrivals are as follows: Clooney and Ryan, Jennie Lynde, the Haleys, Crowley and Clifford, and others.

Items: Your correspondent had a chat with Mr. Hooper, the genial and efficient manager of the Academy, the other evening, and he declared his intention to open his house after this to first-class attractions only. He has refused no less than five offers this week, and the patronage of the people shows him to be right.—There is quite a demand now for THE MIRROR.

TRENTON.

Taylor's Opera House: The audience that assembled 3d was large and remarkably well pleased with Mr. Jefferson's well-known Rip Van Winkle. The Emma Abbott Grand Opera co. 6th, was well received by a large audience, which attested its delight by repeated encores and calling Miss Abbott and Mr. Castle before the curtain after each act. 29th, Carnecross' Minstrels.

New York.

BUFFALO.

Academy of Music: Rice's Evangeline troupe played to fair house 3d and 4th. The burlesque is as amusing as ever, and kept the audience in the best possible humor. Hill's All the Rage was the attraction the last part of the week, and did a fair business. The play is one new to our boards. It is brimful of fun. The situations are very clever. The different characters are very strongly individualized, and the dialogue is full of humor; altogether it is one of the best and most attractive comedies that has been presented this season, and was deserving of much better attendance. Doubtless Mr. Eaton's comedy will another season prove one of the star attractions. For this week Buffalo Bill and his comb. will be the attraction the first half, and will probably draw good houses. The last half of the week the Academy will remain closed, Abbey having canceled his engagement for Humpty Dumpty and the Spanish Students. 17th, we are to have the Tourists for the full week.

St. James' Hall: Kate Field won many new admirers in this city. The entertainment furnished by this gifted lady in her Monologue, Eyes and Ears in London, Tuesday and Wednesday evenings, proved one of the most pleasing and delightful that

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1852 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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12 Union Square.
G. W. HAMERSLEY, Publisher.

NEW YORK, MAY 15, 1880.

Union Square Theatre.

Proprietor and Manager... A. M. PALMER.

Begins at 8. Over at 10:40.

SATURDAY MATINEE BEGINS AT 1:45.

LAST WEEK POSITIVELY THE
LAST WEEK LAST WEEK
LAST WEEK OF
OF BARTLEY CAMPBELL'S
MY PARTNER. GREATEST
MY PARTNER. PLAY.
MY PARTNER. MY PARTNER.

SATURDAY, MAY 15, LAST MATINEE OF
MY PARTNER.

MONDAY, MAY 17,

Engagement for a limited period of

MAH'S COMIC OPERA COMPANY,

and first production in New York in English
of Franz Von Suppe's latest opera,

BOCCACCIO.

This charming work has been performed by
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eight weeks to crowded houses.

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HENRY E. ABBEY, Lessee and Manager.

THIRD AND FIFTH AVENUES, LAST WEEK
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JULIA, Miss NEILSON. Thursday evening. TWELFTH NIGHT.

VIOLA, Miss NEILSON. Friday evening. THE LADY OF LYONS.

PAULINE, Miss NEILSON. Saturday matinee. AS YOU LIKE IT.

ROSALIND, Miss NEILSON. Saturday night. THE HUNCHBACK.

RESERVED SEATS.

For the sale of secured places the box-office

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\$1 extra. Family circle tickets, 25 cents each.

Private boxes, \$10, \$12 or \$15 each.

*For the Fourth and Farewell Week a

varied bill of attractions. Timely advertise-

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EVER ACHIEVED IN THIS THEATRE.

Mr. George Hoyer's adaptation,

A CHILD OF THE STATE.

UNPRECEDENTED ENTHUSIASM.

ACTING, SCENERY, MUSIC, TABLEAU,

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EVERY EVENING AND SATURDAY MATINEE

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Mr. GEORGE EDWARDS, Mr. HARRY ED-

WARDS, Mr. W. J. LEONARD, Mr. GEORGE

ULMER, Mr. C. E. EDWIN, Miss EMILY

RIGL, Miss ROSA RAND, Miss STELLA BON-

IFACE and Miss MARION BOOTH.

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Fifth Avenue Theatre.

RICE & NUNNEMACHER, Lessees & Managers.

MONDAY, MAY 17, 1880.

RETURN FOR A BRIEF FAREWELL EN-

GAGEMENT.

D'O'LY CARTE'S LONDON OPERA CO.,

previous to their return to London, and

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Great Musical Success, the

PIRATES OF PENZANCE,

presented with the MOST PERFECT CAST

the work has yet received in this country.

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Wednesday JOSEPH MURPHY The Best

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Friday JOSEPH MURPHY Dramas

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IN FRED MARSDEN'S BEST IRISH DRAMA,

THE

Scenery painted by KERRY GOW

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his own manager, with Mr. Sanderson as his efficient chief of staff.

Under these circumstances we ask for information. Is this Sargent—or "Scarfpin Harry"—really a Sergeant, as he claims to be, or only a high private unattached, except in his mind? Is he the manager of Modjeska, Kate Field and Tony Pastor, or is he in the dog business? Confusion worse confounded may be occasioned if business communications intended for Modjeska, Kate Field and Tony Pastor, should be addressed to Sargent, or "Scarfpin Harry," if he is not their manager, or, vice versa, should be addressed to Count Chapalowski, Thomas Lombard or H. Sanderson, if Sargent, or "Scarfpin Harry," is their manager. What are the facts, and who is who, and where does Sargent, or "Scarfpin Harry," stand?

HALL.—Pauline Hall, whose picture we publish this week, is a very charming young lady and a talented actress. She has attained popularity through her connection with the Rice-Surprise Party during the past season.

PERSONAL.

GRAU.—Maurice sails for Europe the last week in May.

BIDWELL.—David Bidwell will visit New York in a couple of weeks.

CHESTER.—Marie Chester is under engagement to S. M. Hickey for next season.

HOLMES.—Raymond Holmes has been secured by Manager Rice for next season.

JACK.—Sam Jack goes out on salary with the Alice Oates Comic Opera company.

DICKINSON.—Anna Dickinson is shortly to engage herself in writing a book of reminiscences.

DAVENPORT.—Fanny Davenport's Boston engagement has thus far proved a great success.

LEWIS.—Jeffrey Lewis will probably remain for another season at Baldwin's, San Francisco.

CASTLE.—William Castle has been re-engaged as primo tenore by Emma Abbott for next season.

MODJESKA.—Madame the Countess Bozenta made her appearance in London last week as Camille very successfully.

CAVENDISH.—Ada Cavendish's mission abroad is to effect the purchase of a new play. She will come back in August.

JORDAN.—Mabel Jordan has entirely recovered from her long and tedious illness. She has lost neither in flesh nor spirits.

MARETEK.—Max has been busy at work since his retirement from active management, writing the music for a burlesque of Enoch Arden.

MCCULLOUGH.—The tragedian lingered a week in the Blue Grass country after the close of his season at Lexington, and was lionized the while.

HOWARD.—Bronson Howard has not been idle since he left America. He has prepared a new play to be brought out next season at a London theatre.

CAZAURAN.—A. R. Cazauran is at work localizing Les Etrangers de Paris, the French sensation, for production next season at the Union Square.

LEHNEN.—The admirers of Manager Lehen of Syracuse have pinned a diamond to his necktie. Its rays have shed lustre on Union Square this week.

MCDONALD.—Mr. W. H. McDonald, for the past season connected with the Abbott Opera troupe, has been secured by the Boston Ideals for next season.

HANSON-LEES.—These pantomimists are getting plenty of gratuitous advertising while the question is being settled whether they will visit America or not next Fall.

DICKSON.—Manager James Dickson of Indianapolis was in town on Tuesday, looking prosperous and happy. He will take a three weeks' trip with Emmet in the West.

FOSTER.—Minnie Foster of Boston, for two years past the Topsy of Anthony & Ellis' Uncle Tom company, has been re-engaged for next season, commencing in Montreal Aug. 30.

RAYMOND.—John T. Raymond's benefit will take place at Booth's June 3. Sothorn, McCullough, Mary Anderson, Florence and many others will appear in a very attractive programme.

WINSTON.—They say Jeannie Winston objects to the exorbitant charges of dress-making. She herself made all the dresses she wears in Boccaccio, which is to be produced next week at the Union Square.

FRATERNAL.—John and William Marble, two brothers, met for the first time in ten years at St. Paul last week. John is with Robson and Crane, and William is doing Manitoba with a comedy company. They'll try to meet oftener hereafter.

MELVILLE.—Charles Melville, general agent of the Oates company, dropped in to see us Tuesday. He is a very capable business manager, and the party that will capture him for next season is to be congratulated.

HOW SINGULAR.—Thursday last was an exciting day around the Park Theatre. Everybody was fluttering under great excitement consequent upon an arrival and a departure. Manager Abbey departed for England to be absent two months, and Busi-

ness Manager Edwards commemorated the first appearance of a baby in his family. It will have a masculine name.

FAWCETT.—Owen is at his home in Yonk, Mich., where he is busy encouraging the amateurs. If this is really so, he has much to answer for. By the way, Owen writes us that this is the longest road engagement he has played since he has been on the stage. Not satisfied with this, however, he begins a Summer season at the Philadelphia Walnut May 31.

"WAIT ORDERS."—The Theatre: "It is pleasant to be able to announce that Mr. Terriss, whose art has advanced so rapidly since he cast off the spell of Adelphi melodrama, is not after all to leave us for an American engagement. He will remain a member of the St. James' company, where, thanks to his invaluable decision of manner and his reposeful strength, he is doing such excellent service."

DEPARTURES.—The names thus far of professionals who are booked on the steamship lists are as follows: Kate Forsyth and Courtney Barnes, May 15; Lotta and Mrs. Crabtree, May 29; John T. Raymond, E. A. Sothorn and John McCullough June 5; Lawrence Barrett, June 26; Edwin Booth, June 30; Bartley Campbell, Mr. and Mrs. Florence and George Vandenhoff, will also go over, but at just what date it is not yet known.

WALSH.—Miss Minnie, who is in the West with The Pirates of Penzance, has received flattering notice from our correspondents wherever she has appeared. Nothing could point more positively that the young lady is possessed of talent. We have yet to receive one word in the shape of unfavorable comment on her performances. It gives us pleasure to award praise where the facts so strongly warrant it. Miss Walsh assumes the role of Mabel in the Pirates.

NO BENEFIT.—In deference to the wishes of her husband-elect, Miss Venie Clancy has given up her proposed formal leave-taking of the stage, which was to have taken place this week. Her thousands of admirers will regret this, as the testimonial would have taken the form more of a social gathering than a public entertainment. Miss Clancy requests us to tender her sincere thanks to the projectors, and her regrets as well as the disappointment of her friends the public.

MORDAUNT.—On Tuesday night an admirer of Hon. Henry Clay Britt interrupted one of that gentleman's flights of oratory by throwing at his feet a package of candies, which burst and bestrewed the carpet. The honorable gentleman did not seem to relish "taffy" in that shape, and when Zeke Chamberlain reached for the dispenser of sweets he felt very much "put out." It turned out that the fellow had grown idiosyncratic between drinks, and that he was a warm admirer of Mordaunt in the character of Britt.

ROGERS.—Mr. Frank Rogers has been quite busy with his pen of late. Frederick Paulding, the young tragedian, who has been quite successful the past season through the country, has purchased a play from him, entitled The Martyr of the Heart. The piece is to be produced at the Union Square Theatre after the close of Mahu's Opera company, with an excellent cast. Mr. Rogers has also written a new play for Maggie Mitchell, entitled The Ragged One; a new version of The Little Detective for Lotta; also a new play, entitled Souvenirs, for Annie Ward Tiffany.

RYNER.—Harry Ryner died in St. Joseph's Hospital on the afternoon of May 6. He was fifty-seven years of age, having been born March 17, 1823, in Ohio. The funeral services took place from his late residence, 166 W. Adams, at 1 p. m. 7th, the remains being interred in Calvary Cemetery. He left a widow, who has been a member of the stock company at the Academy the past season, a daughter, Annie Ryner, who has played at the different theatres here, and another daughter and a son. Mr. Ryner had been well known here for several seasons past as an actor of old men's parts, having appeared at nearly all of our theatres, and principally at the Adelphi Theatre during Leonard Grover's management. His health had been failing him for some time past, and for the past year he had done very little acting. Deceased had been on the stage for many years, during which he had performed in most of the principal theatres in this country. Although not a great artist, he was a conscientious, useful and reliable actor, and was generally considered a valuable acquisition to any stock company. He will be best remembered in this city by his capital performance of the character of Pickwick during a run of a piece by Augustin Daly in the Worrell Sisters' Theatre, later known as the Globe. He was genial in disposition, and had the faculty of making many friends in both professional and private life.—Chicago exchange.

LILLIE WILKINSON, of Wilkinson's Uncle Tom's Cabin company, cast aside an old corset at a hotel in Holly, Mich., on the 15th ult., and had been away from that town a week before she recalled the fact that \$250 in greenbacks was stitched into that article of apparel. When she remembered that a member of the company was dispatched post haste to Holly, and was lucky enough, after digging over a lot of rubbish in the hotel yard, to find the corset and cash all right.

The opera house at Owensboro, Ky. (one of the best show towns in the South-west), has just been completed. Its capacity is 1,000; stage 40x50; eight large dressing-rooms, nicely furnished; gas and steam. Address A. Hill & Co., proprietors.

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

There was a change made in the programme at the Bijou Opera House Tuesday night. Ages Ago was removed and in its stead an operetta, entitled The Spectre Knight, was presented.

While it is not a new composition, it is new to this city, never having been produced here before. The music is by Alfred Cellier, and the libretto is from the pen of James Albery. The audience present, which was not large, received the piece very favorably, and it was at once stamped a success.

The argument is described as follows: In a lonely glen dwells a deposed and banished Duke, with his daughter Viola, his Lord Chamberlain, steward and two ladies-in-waiting. Surrounded by this little court he keeps up the semblance of his former grandeur, and pompously maintains the style and etiquette of a ducal establishment. Viola, who was an infant at the date of her father's banishment, has grown up to womanhood, knowing no other life but this, in the secluded glen, and seeing so human beings, but those who daily surround her. Great, therefore, is her delight when the Duke's nephew Otho arrives on the scene in the disguise of a friar, accompanied by his pages. Otho falls in love with his fair cousin at first sight, and having learned from her of a spectre knight who is supposed to haunt the glen after dark, he appears to her that same evening in the character of this spectre, and wins the maiden's heart, finally introducing himself as her cousin Otho, who has just overthrown the usurper of her father's throne; and promising that they can all now return and enjoy their own again. He makes his peace with the rest of the party by entertaining them at a supper, and the Duke consents to his union with Viola.

The subject is treated by Mr. Albery very much as it would have been treated by W. S. Gilbert. Strange and ludicrous incongruities are ever present, and funny effects are attained by violating all the traditions and conventionalities of dramatic construction. The audience is made to look at the people on the stage from an upside down and topsy-turvy standpoint. While this peculiar style of treatment has been thrust upon the people so often by Gilbert as to become tiresome, there is nevertheless enough of novelty in The Spectre Knight to make it agreeable and entertaining. Some of the lines are very funny, especially those of the Ghost's song, in which he describes his recreations and habits in Spookland. There is some attempt at eccentric characterization in the persons of the banished Duke and his Lord Chamberlain, but they are mere out-lines and have many crudities starting out all over them that defeat the evident intention of the author.

The score of The Spectre Knight is infinitely above its libretto, and Mr. Cellier's portion of the work deserves more attention. Like most of his compositions this one is of a pastoral rather than a comic nature. It is an excellent specimen of the best class of popular English music, and is, taken as a whole, superior to either Pinafore or The Pirates in technical merit. Not only are the melodies, many of them, exceedingly tuneful, but the concerted numbers show great skill and a talent on the part of the composer that would fit him for more ambitious work than this. The chief defect of the composition is not its want of originality, but its want of variety. There is a sameness of movement and motif throughout that detracts from the general effect. The airs that seemed to please the people best were a lively Bacchanalian song, "Said Cupid To Me," "I only Mix with Ghosts," and a pretty ballad about "N'ght."

The vocal ability of the Bijou company was put to the test in The Spectre Knight, and did not in all cases come out of the crucible unscathed. With perhaps two exceptions the organization contains little or no dramatic strength, and most of its members bear themselves like amateurs or novices. However, as the people who attend the Bijou Theatre go chiefly to hear the music well rendered, they are satisfied with the amount of acting ability that is focused in the person of Digby V. Bell, who scored an instantaneous success as Otho, the masquerading Spectre Knight. Graceful, possessing a voice of excellent quality and culture, and withal having a thorough knowledge of his business, this gentleman forms the true attraction of the company. He played and sang with skill, and deserved all the applause and favor bestowed upon him. Mr. Herbert is inclined slightly to overdo whatever he says, but his business as the Grand Duke was amusing. Mr. Courtney sang well, but was not up in his lines, and this misfortune, added to a beard that would not stick on, and a very slight knowledge of the requirements of acting, made him appear to but indifferent advantage. Frank Pearson, who is well known in Philadelphia, made his first appearance in New York as the Duke's steward. He acquitted himself with credit, although he did not quite shake off a savor of the Broad Street Dick Deadeye. Miss Carrie Burton looked very ingenious and pretty as Viola—a character modelled something after that of Galatea. Some of the music was rather trying to her light soprano voice, but she managed to tide over these difficulties successfully. One or two of her most taking songs received spirited encores. If Miss Burton could but become an actress as well as a pleasing singer, we might prophesy for her a particularly bright future. Mme. Marie Beauman did some excellent work as a Lady-in-Waiting, and Annette Faver was acceptable in a similar part. Misses Shandley, Maynard, Thornton and Kyle made four shapely pages.

The operetta was nicely mounted, and the orchestra (led by Mr. Cellier himself) well drilled and conducted. Ages Ago is still continued as an afterpiece.

After a most lucrative and successful engagement Mr. Haverly's Mastodon Minstrels departed last week from Niblo's Garden, and Monday night the mammoth organization of burnt-cork people gave place to Joseph Murphy in his romantic Irish drama, The Kerry G-w.

Although the night was sultry and hot a fair-sized audience assembled to see the piece, which was received with the usual downtown marks of approval. The drama is a good one of its class, containing in a large degree those opposite elements of humor and pathos that make an Irish play popular. It is a strong, robust piece, and the impersonation of the hero by Mr. Murphy is a virile and effective performance. He has played the part many times, and long practice and a just appreciation of the essential requirements of the role fit him admirably

for its proper delineation. He is a pleasant and interesting actor, and his quiet, careful work in the Kerry Gow, in itself, entertains and charms an audience through an entire evening.

The supporting company, which is a good one, ably seconded Mr. Murphy in his efforts to amuse. Messrs. Seymour, Rowe and Murray and Miss Tracy are especially deserving of favorable mention. The scenery is new and painted by William Voegtlin, which is sufficient guarantee of its beauty. The play was well mounted, and the presentation on the whole a most admirable one.

Kerry Gow will run two weeks. The management has not yet decided what attraction will follow.

Miss Neilson, owing to a severe attack of illness, did not play Julia in The Hunchback as announced, Monday night. Large crowds of people visited the theatre, and all the indications showed that had she appeared there would have been a very large audience present. Tuesday night she gave again her charming performance of Viola in Twelfth Night to a delighted audience. Wednesday night The Hunchback is underlined. The star's performance of Julia is considered by many as her chef-d'œuvre. Thursday night, Twelfth Night will be repeated. Friday, for the first and only time, The Lady of Lyons. Saturday afternoon, As You Like It, and Saturday night again The Hunchback. It has been determined after all to produce Measure for Measure, and next week Miss Neilson will be seen for the first time as Isabella—the production of the play and the appearance in this part of the great English actress being an event that forms a fitting climax to one of the most successful engagements played in New York this season.

The one-hundredth performance of Hazel Kirke at the Madison Square Theatre Tuesday evening was celebrated with a social eclat quite unprecedented. Every seat in the house was sold in advance, the gallery seats being disposed of at the down-stairs prices. Not a ticket could be bought upon the evening of the performance. The audience was made up of the very best elements of fashionable society, the Astor and Vanderbilt families; Mrs. Cutting, Mrs. Bigelow, Mrs. General De Peyster were present with parties; Judge Porter, Don Cameron, Gen. H. A. Barnum and others, showing the kindly esteem in which the Madison Square Theatre is held in this city. Tasteful souvenirs were presented to every one in attendance. The new and beautiful lobby of the theatre was thrown open and created as favorable an impression as did the new drop-curtain exposed to view a week previous. It joins the south side of the auditorium and is two stories in height. It is of brick and is modeled after a design suggested by some of the old brick mansions of the last century which are found in Maryland and Virginia. There are four large entrance doors, grouped in a projecting porch. At the right of this is the stage entrance; at the left a circular window of stained glass. Above the stage door is carved the word "Rachel," and over the window corresponding to this "Garriek." Inside, directly opposite the entrance, is the box-office, on the right of which is placed the price-list, and on the left a model of the seating of the theatre. Over the box-office is a large panel with a representation of the play-scene in Hamlet, having beneath it the quotation: "The play's the thing." The interior is paneled with wood, extending the full height of the two stories, and richly moulded and carved. At the second story the arches on the north and south sides are filled with elaborate screens of painted glass. The woodwork decorations resemble old oak picked out with bronze. The ceiling is of elaborately decorated panels of a very rich coloring. Encaustic tiles of a novel pattern cover the floor. A prismatic pendant, in which the gas-lights are enclosed, gives light. The entrance to the corridor of the theatre is on the north side of the lobby. The entrances hitherto used will serve hereafter as exits only.

Hazel Kirke will be indefinitely continued, business being very large.

At Haverly's Theatre the Onofri Brothers have been added to the programme furnished by Herrmann, and the entertainment has been greatly strengthened by their arrival. They are four in number, and their performance is quite amusing. A complimentary matinee will be tendered to the profession Friday by Mr. Haverly.

Maude Forrester, an English actress who has been but a couple of months in this country, made her first appearance Monday night at the Windsor Theatre in the old play of Mazeppa. A large audience of East side people was in attendance, that received the star, especially the star's well-developed form, with rapturous demonstrations of satisfaction. The "wild steed of Tartary" ambled mildly and correctly over the platforms set with extreme care for his benefit by the stage carpenter, and bore his burden of beautiful humanity (in fleshings) with a venerable care quite enchanting to look upon. Miss Forrester made an excellent impression, and acquitted herself in a praiseworthy manner. She is quite an addition to the ranks of the sensational star system, and the reception and heralding she got from the gallery boys, who are by no means slow to recognize Genius—especially Genius unadorned—should be considered by her most flattering. The play will continue through the week.

Tony Pastor's theatre was bright and cheerful last Monday night on the occasion of the opening of Hyde & Behman's Comedy combination from the Brooklyn variety headquarters. The house was crowded to suffocation and the novelties presented were all well received. The eccentricities of Billy Barry, the negro comedian, were loudly encored, and many of the other members of the company were equally successful in their respective acts. Muldoon's Picnic, a sketch which presents the different members of the company in parts suited to their business, provoked incessant laughter at the beginning, and the merriment did not cease until the curtain fell, disclosing the unfortunate excursionists, donkey and all.

This is the last week of the season at the Comique, and those who have neglected seeing one of Ed Harrigan's happiest inspirations, The Mulligan Guards' Surprise, are

reminded that only a few more representations can be given. The company start on the road immediately, and under the most flattering prospects. The people comprising the company are all well up in their business, their attractions are the very best of their kind, and under the efficient guidance of the genial and energetic managers of the Comique, Messrs. Harrigan & Hart, a prosperous and a pleasant tour is already well assured.

Notwithstanding the hot and uncomfortable weather the Park Theatre is doing an excellent business with Den Thompson as Josh Whitecomb.—A Child of the State continues every night at Wallack's, to good houses. The piece will continue, it is said, until the middle of June, whether business remains prosperous or not. Wallack's will remain closed after the regular season until Mr. Moss opens it for a Summer season.—This is the last week of A Gentleman from Nevada at the Fifth Avenue. Next week D'Oyly Carte's company return in The Pirates of Penzance. The original cast will be presented with the exception of Miss Roosevelt, her place being taken by Sallie Reber, who is a favorite in New York.—Their usual good fortune attends the Weathersby-Goodwin Frolics at the Standard. Crowded houses are the rule.—Minnie Palmer's Boarding-School has "caught on" public favor, and the bright little party has been playing to business that more than equals their expectations. They were wise in choosing the San Francisco's cosy little building for their New York entree.—The Colville troupe enters upon its second week at the Grand Opera House, the programme consisting of Byron's burlesque, Ill-Treated Travellers.—The present is the last week of My Partner. The supplementary season has been satisfactory from every point of view. Next Monday we shall have Mahu's English Opera company in Von Snippe's latest work, Boccaccio. Those who have heard it in the German at the Thalia Theatre say that it is a delightfully tuneful composition.—The Salisbury Troubadours continue to give their enjoyable entertainment at Daly's, and the interest manifested in it seems not to have abated.

PROFESSIONAL DOINGS.

—Kate Claxton closes season at Rochester 29th.

—They are doing The Black Crook out in Leadville.

—Marie Louise Swift sailed for Europe, Saturday.

—Horne's Hearts of Oak was a big success in Baltimore.

—Grau's French Opera company will open in New York Sept. 18.

—Victoria Reynolds will join Rice's Surprise Party next season.

—Emma Abbott's season came to an end Saturday night in Paterson, N. J.

—Bartley Campbell's Galley Slave No. 3 closed season at Utica on the 8th.

—Fred Berger is in town for ten days, stopping at the Westminster Hotel.

—Lillian Cleves Clarke has not sailed for Europe, but is at the St. James Hotel.

—The Tragedians of Kalamazoo closed season in Cincinnati on Saturday, 8th.

—The price paid by Mr. Rothschild for the Olympic Theatre building was \$153,000.

—Max Strakosch begins a season of Pinafore at the Fifth Avenue Theatre May 31.

—The ten-cent racket has cost the Blackguard one-third of his circulation in Newark, N. J.

—Sothorn, Barrett, Modjeska and Sol Smith Russell will appear next season at the Park.

—This is Gene Wiley's last season on the stage. He intends adopting the life of an artist.

—Ottawa Free Press: "The New York Mirror is the popular and reliable dramatic paper."

—James O'Neill and Lewis Morrison have signed with Manager Maguire for another season.

Sid C. France opens the new theatre at Evansville, Ind., 15th, for a season of three weeks.

—The Florences have closed a very successful season. Their last stand was at Newark, N. J.

—W. B. Cahill's new play, The Croothaun (The Cripple), will be given a first presentation shortly at Booth's.

—R. B. Marsh, manager of the Lexington Opera House, will thoroughly refit the interior during the summer.

—Byrne the Blackguard's sheet has fallen off in circulation to the extent of sixty-five copies in Albany, N. Y.

—L. Garrone retired last Saturday from the management of the Minnie Palmer Boarding-School party.

—Strakosch and Hess have positively secured Marie Roze for their Grand English Opera company next season.

—Lewis Morrison, it was thought for a time, would be the manager of Baldwin's, San Francisco, next season.

—Manager E. A. Locke of the Bush Street Theatre, San Francisco, has made a snug pile with the Royal Middy.

—The gang dispose of less than half the number of copies of their fatulent sheet they were wont to sell in Lowell, Mass.

—Commodore Tooker will shortly leave his present moorings at Booth's, and make fast to an excursion boat for the Summer.

—The profits of Emma Abbott's season aggregate \$75,000. That amount is divided between the three partners of the concern.

—It is probable that Eliza Weathersby's sister Jennie will follow her sister's example and retire also from the Frolics next season.

—A "Professional Matinee" will be given at Haverly's Theatre Friday, May 14. Herrmann, the Onofri Brothers and Val Vese will appear.

—Messrs. F. D. Straffin, J. H. Rice and J. R. Osgood have been engaged as advance agents by Anthony & Ellis for their various combinations.

—Cleveland Plain Dealer: "The New York Mirror continues to grow in popular favor everywhere. It is a just, newsworthy and handsome journal."

—Messrs. Tillotson & Fell, managers of the New Grand Opera House, Bloomington, Ill., are renovating and redecorating their already handsome house. New opera chairs will also be put in, and when all the improvements are completed, this theatre will be the finest in Bloomington.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

small, and the brief season unprofitable. Tuesday evening the ever-welcome San Francisco Minstrels will be the attraction, and a full house of course will greet them. Wednesday evening Haverly's Widow Bedott comb, hold the boards, and on Thursday the grand concert by Emma Thursby and Ole Bull will be the attraction. Shelby's Adelphi: The attraction offered last week had its legitimate effects, and those who went early were the ones who obtained good seats. Late comers were given Hobson's choice of the gallery, standing-room or non-attendance. This week another big bill is offered. W. J. Thompson, assisted by Lottie Forest, will appear in his sensational play, entitled *For a Life*, in which he introduces his wonderful acting dogs, Hector and Hero. The following specialty stars will appear: John Miller and May Adams, Teutonic artists; Ed and Tom Haley, Ethiopian comedians; Frank B. Carr, motto and comic vocalist; George Barr and Sam Morrison, Frank Wright and Joe Lang.

SYRACUSE.

Grand Opera House: The ball was opened for the week by All the Rage, 3d, to fair house. Frank Hardenburg and William Davidge are well-known as careful and capable actors, while the balance of the co. did themselves honor. Jennie Yeannans gave some excellent songs and dances, and the play on the whole is a very pleasing one. 6th, Mr. and Mrs. Florence gave *Mighty Dollar* to a good house. 6th, they presented their new play (to Syracuseus), *A Million*, to another good-sized house. The play does not compare favorably with M. D. Mr. Florence does all that is possible with the character of Prof. Opstein, while Mrs. Florence, as Mrs. Finn Day, dresses the part beautifully.

Wieting Opera House: Rice's Evangelina co. gave a very fair rendition of the extravaganza to a good house, 7th. Louise Searle, Mlle. Jarbeau, Harry Hunter and Fortesque all did admirably. The co. plays in towns in this vicinity for some time. 8th, The San Francisco Minstrels rang up the curtain to a good-sized audience. So well known are they that laudatory remarks would be misplaced. Amateurs hold the boards 13th.

Items: After the performance of the S. F.'s lately, your correspondent was invited to participate in a "scheme" which has long been meditated. About twenty gentlemen attached to the Opera House were congregated in Manager Lehnen's office. In a moment Manager Lehnen entered and was immediately accosted by William Newcity, treasurer of Wieting Opera House, who in a few witty remarks presented Mr. L. with a diamond scarf-pin, as an earnest of the regard held for him by his associates. Mr. L. gracefully returned thanks and invited the gentlemen out "to see a friend." Manager Phil leaves for New York on Monday, and carries with him the best wishes of his many friends.

ROCHESTER.

Grand Opera House: Rice's Evangelina comb. played to large houses 5th and 6th. Kate Field appeared 8th and matinee 9th, to small audiences. The Neil Burgess Widow Bedott comb. 10th and 11th.

Corinthian Academy of Music: Bartley Campbell's Galley Slave co. No. 2, 3d, 4th and 6th, to very fine business. San Francisco Minstrels 10th. Balance of week nothing announced.

Items: E. F. Benton has been retained by the lessees of the Grand, and will act as resident manager during the summer season. George B. Montgomery has severed his connection with the Corinthian and has accepted the position of bookkeeper in the Mechanics' Savings Bank. Charles H. Plummer, late with Jay Rial's Uncle Tom comb., has been secured by Manager Leutheford of the Corinthian, and has been placed in charge of the box-office. Manager Leutheford informs THE MIRROR representative that it is his intention to thoroughly overhaul and renovate the Academy at the close of the present season. The ceilings will be frescoed in the most elegant style. Wire partitions will be placed between the entrances to the dress circle and balcony, and no money will be spared to make this one of the handsomest and most convenient places of amusement in the country.

KINGSTON.

Music Hall: The Young Apollo Club to a light house, 5th. Callender's Georgia Minstrels performed to a well filled house, 7th. Billy Banks double discounts all the coons I ever saw. Show not up to former standard, but still give a fine entertainment. Anthony & Ellis' Uncle Tom co. to large matinee and full house in the evening. New Orleans Minstrels billed for 10th. Smith, Waldron, Morton & Martin's Big Four Minstrels booked for 24th.

Sampson Opera House: Callender's Georgia Minstrels to good house, 6th.

Washington Hall: Young Apollo Club to light house 4th. New Orleans Minstrels billed for 11th.

Items: Jacob Fox, manager of Washington Hall, will begin extensive improvements to said Hall as soon as the season closes, after which it will be opened next season under the new name of Fox's Kingston Opera House. Charles Berthe, the Rondout fakir, has again left town. He said he was going with Barnum's Circus, but his mother says he has gone to New York to clerk in a grocery store. How do you like the "puff" you asked for, Charles?

UTICA.

Opera House: Charlotte Thompson gave *The Planter's Wife* 3d, before a small but appreciative audience. The star was twice favored with a recall. *The Planter's Wife* in many respects is similar to Bartley Campbell's *Fairfax*, which was produced here the 16th of March last. 6th, the Friscos held the boards to a large house down stairs, but small gallery. Their *Pirates for Ten Cents* is a decided hit. 8th, Bartley Campbell's Galley Slave co. No. 2. The piece was put on the stage in good shape, under the supervision of John Burke, the gentlemanly manager of the co. The co. is a strong one, and gave general satisfaction here, and may be sure of a big house when they visit us again next season.

Circuses: P. T. Barnum's agents have covered all the dead walls around here for his big show of the 18th. The Great London Circus follows 28th.

ALBANY.

Opera House: Montgomery's Princess Toto comb., 6th, 7th and 8th, to light business. The co. or opera did not succeed in making a very favorable impression. This house remains closed during the first part of the coming week. 14th and 16th, Rice's Evangelina comb.

Martin Opera House: 3d and 4th, [Robert McWade and co. in Rip Van Winkle. Mr. McWade was very satisfactory in the titular part; balance of co. hardly up to the standard. Business light. 5th, San Francisco Minstrels

drew an immense house. Audience well pleased with the entertainment. 6th and 7th, Neil Burgess as the Widow Bedott, drew good houses, and in the anticipation of continued large business the engagement was prolonged, and they played matinee and evening the 8th, to rather slim houses.

Tweedle Hall, 10th and 11th, Kate Field; 13th, Carrie A. Turner in *Led Astray*.

AUBURN.

Academy of Music: 6th, Bartley Campbell's Galley Slave co. to a fair audience, and a finer co. or play has not been seen in Auburn in a good while. Gussie DeForrest and George Tyler were called before the curtain at the close of the second act.

Opera House: 7th, the San Francisco Minstrels held forth.

Item: Barnum has the city covered with handsome printing for 20th.

BATAVIA.

Opera House: 17th, Mrs. Scott-Siddons, under management of Capt. Lina Beecher, 21st, Jane Coombs in *Engaged*. June 1, Emil Seifert, the distinguished violinist, now of Buffalo, formerly concert-master at Berlin, will give a concert, assisted by Mrs. Wells B. Tanner, soprano; Kate Dayton, pianist, and C. Kuhn, violoncellist.

BINGHAMTON.

Academy: Charlotte Thompson and co. 4th and 5th, to fair house. Miss Thompson's fine emotional acting has seldom been equaled in this city, and should she visit us again we predict a packed house. The Lilliputian Opera co. 8th, two entertainments—Jack the Giant-Killer and Pocaontas—to fair house. Coming: The Danites the 13th.

OSWEGO.

Remenyi gave one of his fine concerts 3d before a good house. It was his second visit this season. Bartley Campbell's Galley Slave 7th, to good house. Everybody was well pleased. The co. was first-class. Gussie DeForrest and J. Newton Gotthold deserve particular mention for their fine acting.

JAMESTOWN.

Allen's Opera House: The Australian and Milesian Brunettes played to very poor house. Performance a decided fizzle. Coming: 13th, Haworth's Hibernian; 20th, The Danites.

Item: Allen's Great Eastern Circus (starting from this place) will open here 22d.

LOCKPORT.

Hodge Opera House: 4th, Hill's All the Rage to fair business. 17th, Jane Coombs in *Engaged*, under management of Capt. Lina Beecher.

NEVADA.

VIRGINIA CITY.

Piper's: Nothing has been doing for the last two months. 5th, Baldwin's Dramatic co., Miss Jeffreys-Lewis as the star.

OHIO.

COLUMBUS.

Comstock's: Closed all week. Bartley Campbell's reigning success, *The Galley Slave*, is to be produced 14th, 15th, with Maud Granger, Signor Majeroni, Frank Evans and J. J. Sullivan in the cast. Governor's Guard travesty of *Romeo and Juliet* latter part of month, and Tony Pastor swoops on us early in June.

Grand: Manager Nunez's new play, *Saints and Sinners*, can hardly prove a success this season, and it is doubtful whether it will ever be a great success, even next or many seasons after. I'm afraid the name and Matt Morgan's excellently drawn window hangers of his Majesty Mephistopheles dangling a miniature globe before a handful of people will prove more attractive than the play itself. As a sensational drama it is wearisome and sorrowful. Five acts are too many, and three would fill all requirements. Then there is no comedy element worth mentioning, and that is what people go to the theatre for—to be amused. True, Felix Morris as Bob Binks and Eva G. Barker as Phoebe Stines make feeble attempts to be funny, but it is too thin. A first-class comedian would help the piece wonderfully. The co. is a fair one, most of it a former support of Miss Rogers. But they don't work—they drag. The plot lies in and near London. The first act is supposed to be a railroad station, but it is doubtful if every one in the audience "caught on." It may be that in London stations finely upholstered camp-chairs adorn the place and young ladies appear in traveling dresses fit only for a ball-room, but it is not according to Bailey of Danbury News fame. Letty Wirth (Genevieve Rogers), a former thief and pick-pocket, is introduced as having run away from Park Mills, where she was sentenced to work, but meeting Adelaide Milford (Liz-zie Mahon), an old friend of Letty's mother, in the station is induced to return to the Mills, give herself up and be a better girl in the future. She is also interviewed by Paul Newton (Frank E. Aiken), a supposed police officer, who allows her to return free to the Mills, but who watches her carefully through the following acts and at length confesses to being her father, transported for fourteen years but returned after working out his sentence. After he leaves Letty falls in the clutches of old Mother Thixby (Annie Ware), an instructress in vice, who through the means of drugged tea regains possession of her former pupil, whom she conveys to a vile den, as shown in act second. Here are roughs and thieves, one of whom (John Rodent) sings a song in good style, during which Letty makes her escape, assisted by Paul Newton disguised as a bum. Following acts finds Letty well dressed and in the kind hands of the Milfords, and every attempt is made to keep her former life a secret. Her father discloses himself to his daughter and an active interest is taken in the love affairs of others, especially one Maurice Harrington (Delos King), who pretends to love Adelaide Milford, yet all the time is trying to win the affections of the wife of Rector Milford (J. F. Hagan). Maurice is a quiet sort of a villain, who when he is exposed by Letty causes her arrest for former misdeeds, and he himself is murdered by the wronged Milford. Then Paul, who has nothing to live for, being repulsed by the rector's daughter, does the generous and assumes the responsibility of killing Harrington, thus shielding Milford, who goes crazy, gives everything away, and light dawns at last. Houses well filled by Frank Aiken's voice, otherwise business was very light. Co. go to Cincinnati, St. Louis, Louisville and Chicago, each one week. Carnecross' Minstrels appear 11th, 12th.

CLEVELAND.

Opera House: Carnecross' Minstrels attracted very fair houses last week, notwithstanding the hot weather. Their performances appeared to give general satisfaction, although hardly up to the standard of their entertainments during former visits. There was a conspicuous lack of new features, and the comedians, "tags" and songs were very ancient, as a rule. The finest thing on the programme was J. L. Carnecross' song, "Blue Alsatian Mountains." His marvel-

lously sweet voice was here used with charming effect. The Opera House will be closed this week. For week of 17th, The Pirates of Penzance.

Academy: Closed last week. McAllister, the magician, opens 10th, for one week.

Tabernacle: Everything is in readiness for the coming May Festival, which has long been a subject of pleasant anticipation by the musical portion of our community, and there is the utmost certainty that it will prove a grand success. Nearly all the seats for each concert are sold (the building will hold nearly 4,000 people), and the management are jubilant over the financial returns of their work. A miscellaneous programme is offered for the opening (Wednesday, 12th) night, when Myron W. Whitney and Edouard Remenyi will appear. At the Thursday matinee Annie Louise Cary is to sing. Handel's Messiah will be sung Thursday night, in which all the principal soloists will take part. Excursions from adjoining towns are coming to swell the throng, and the occasion will no doubt be a gala one in every respect.

Items: It must not be forgotten that Adelaide Detchon, whose handsome face is seen in last week's MIRROR, was formerly a resident of Cleveland, and has many friends here who feel an especial interest, for this reason, in hearing of her great popularity in the East. We are proud of you, Miss Adelaide. The well-known theatrical printing and lithographing establishment of W. J. Morgan & Co. was almost totally destroyed by fire last week. Loss, about \$17,000, mostly covered by insurance. Work will be resumed soon as possible, but the firm will suffer loss from inability to at once replace the costly engraving stones, which have been completely ruined. The Opera House ushers have recently blossomed out in new Spring suits.—Doorkeeper Finney of the Academy is to have his annual benefit soon.

DAYTON.

Music Hall: John McCullough and co. 29th, to large business. They disbanded at Lexington, Ky., 1st. Fred B. Warde goes to St. Louis and joins Dickie Lingard's Hearts of Oak party 3d. He will not take the co. and play Rosedale, as it has been reported. On the 1st we had the great Pirates of Penzance. The troupe gave universal satisfaction to the large audience in attendance.

Items: Jane Coombs and co. stopped over in the city several hours on their way to Xenia.—Harry C. Chapman was in the city 3d, trying to make arrangements to produce his play, *Driven from Home*.—Edward Kauffman, lessee and manager of Clough's Opera House, Chillicothe, came over to see the opening of Mr. Nunez's new piece, *Saints and Sinners*. He plays the co. on the 6th.—Maj. Nunez produced his new play, *Saints and Sinners*, to a fair audience 3d. Genevieve Rogers and Frank Aiken in the title roles. They did excellently. The piece went exceedingly smooth for the first representation.

LONDON.

Holman Opera House: The Wilkinsons appear 10th, in *Uncle Tom's Cabin*.

Mechanics' Hall: E. A. Sothern 3d, to largest house of the season. Three hundred seats taken four days in advance.

Item: Forepaugh's Circus will be here second week in June.

Harry Pease Dramatic co. closed four nights to bad biz 1st. Manager Park took them out for a week, playing 3d and 4th at Jefferson, 5th and 6th, Plain City, 7th and 8th Milford. The co. is too light to draw in towns of this size.

Item: Miss Helen Reims arrived home this week from her travels with the Julia Hunt co. It was her first professional season and she met with success in her line of business—soubrette and character parts.—Manager Park returned to-day from his tour with the Pease Dramatic co., and reports a successful week's business.

TOLDO.

Wheeler's Opera House: O'Oyly Carte's Pirates of Penzance gave a very fine performance 5th, to a large house, and departed leaving a host of friends. 6th, Lawrence Barrett appeared to good house in *Yorick's Love*. He was not well supported. J. W. Collier's Union Square co. presented *A Celebrated Case* 7th, 8th, to fair house. Mr. Collier's name insures a good performance, and his company gave a good one this time. Mrs. Scott-Siddons comes 11th. Carnecross & Dixie 14th, 15th. Emma Thursby and Ole Bull in concert 17th. Widow Bedott Burgess 20th and 21st.

SPRINGFIELD.

Black's: Nunez's Saints and Sinners comb. 4th, to small house. A fine entertainment and audience well pleased. Coming: A. Miner Griswold (Fat Contributor) in lecture on *Injun Meal*, 13th; Carnecross' Minstrels 10th; Maud Granger Galley Slave co. 11th.

Items: John Pierpont, the gentlemanly manager for Nunez's S. and S. co., has our thanks for courtesies.—Bookwalter's new opera house will be known as the Grand Opera House.—THE MIRROR can be had at Pierce & Co.'s, Market street.

HAMILTON.

Mechanics' Hall: 3d and 4th, the Florences and Sothern, both to large and fashionable audiences. We expect a great treat 14th and 15th, for which dates The Pirates of Penzance are billed, under the management of A. Pitou of the Grand Opera House, Toronto.

SANDUSKY.

Opera House: 1st, Tony Denier's engagement was a complete success and excelled his former visit, both financially and artistically. Bookings: Mrs. Scott-Siddons 14th; Widow Bedott 24th; Collier's Union Square co. June 7.

AKRON.

Hartz the Illusionist appeared at the Academy Thursday, Friday and Saturday, 14th, Remenyi.

Pennsylvania.

PITTSBURG.

Library Hall: 3d and 4th, the consolidated Western cos. of The Pirates of Penzance opened the week and gave us two performances of that melodious operetta. On the whole, notwithstanding the consolidation, the co. will not compare favorably with Co. "C," which lately appeared at this house. Miss Ceuron as Mabel sang disjointedly and acted rather amateurishly. Her light soprano voice is not well calculated for leading business. The performances most worthy of mention were those given by Laura Joyce and Messrs. Browne, Macrery and McCollins. The remaining members were fair. As was anticipated last week, the engagement proved a financial success. The Fisk Jubilee Singers gave two fair performances 5th and 6th, to light business. Wilhelmy, Salvotti and Vogrich conceived 7th, and matinee 8th. The violinist was most warmly welcomed; his different solos being vociferously encored. Vogrich and Salvotti gave fair performances, and were duly recognized. Business light. Thursby and Ole Bull Con-

cert co. 13th. Hamilton Corbett 14th and 15th. Benefit to John Irwin 28th.

Opera House: Joseph K. Emmet having sufficiently recovered his equilibrium, appeared Monday, 3d, in his late farce, *Fritz in Ireland*, to an overflowing house. An abundance of fine scenic effects, and the variety specialties as introduced by Emmet, constitute the attractiveness of the piece. The co. is a good one, and the members thereof are capable of performing much better work than falls to their lot in Fritz in Ireland. The business done during the week was very large, and as Mr. Emmet's endeavors seem to please the people, it is useless to discuss the merits or demerits of his performance. The Mastodons are parading our streets this morning, preparatory to their opening to-night (10th). The "take" has been exceedingly large, and the indications point to an immense week's business. Kate Claxton's comb. 17th.

Williams' Academy: A moderate business was done at this house last week. The specialties introduced by C. T. Ellis, Clara Moore, H. J. Campbell, Lizzie Derious, McCain Sisters, J. W. McAndrews, and Crumley and DeForrest were the principal features of the entertainment. This closed the regular season at this house, and a most prosperous one it has been for Manager Williams. It consisted of thirty-five weeks, and during that time there were but two weeks of fair business, and but one week on which money was actually lost. The house will be thoroughly renovated within before the opening next Fall. New chairs and an entire new stage will be put in. This week the house will be occupied by Mme. D'Este's Female Minstrels and Dockstader's Novelty co.

Diamond Street Varieties: The warm weather had quite a bad effect upon the attendance last week. Business did not come up to the average. The programme offered was rather a good one. The Female Parlor Minstrels "mashed" many a susceptible youth, and the exuberant serio-comic, Alice Sherwood, set many a bald-head to thinking. The Dutch Mendels and the acrobatic O'Briens, together with Fields and Leslie, James Carr and Fernando Fleury, were well received. Co. for this week will include most of the old favorites, and in addition a burlesque, entitled *Our Fritz*, will be given.

Items: Oofy Gooft comb. passed through the city en route East 5th.—John Johnston, scenic artist at the Opera House, will paint the new scenery for the Greensburg (Pa.) Opera House.—George W. Walton, manager for Joseph K. Emmet, was presented with a handsome gold watch, by the latter, on afternoon of 8th.—Forepaugh's show arrived in town 10th, and will exhibit in this city and vicinity during the entire week.

HORNEILLSVILLE.

Shattuck Opera House: 5th, Buffalo Bill sent a large audience away delighted. Charles Wilson as Michael Mulaney was something extra fine. Little Jacque Cass was well trained, doing his part without an error. They close the season on the 12th, at Buffalo, N. Y. 8th, Haworth's Hibernian and Comedy co. gave a tame show to light house. Billed: W. M. Paul and co. in *The Terrors*, or *Life for Life*, 10th; Harry Osborne Dramatic co. 12th. Your correspondent wishes to thank E. J. Field (advance agent for Osborne's) and Mr. Cody for special favors granted.

EASTON.

Opera House: 3d, Emma Abbott appeared in Paul and Virginia, to a \$800 house. The audience was very enthusiastic, and the prima-donna may well feel proud of the ovation she received. Mrs. Seguin as Meala was also encored repeatedly. Manager Mishler did a capital business with the McGibney Family 7th and 8th, and matinee 8th. This rather phenomenal family made a most excellent impression. Expected: Charlotte Thompson 13th; Galley Slave (probably) 21st; Mlle. Lucille's Burlesque troupe in Ixion 25th.

TITUSVILLE.

Parshall Opera House: 7th, Richmond & Von Boyle Comedy co. in *Our Candidate* to light business, but gave general satisfaction.

Items: 8th, Robert Stuckney's Imperial Circus, Museum and Menagerie to light business. The circus performance was as good as could be desired, but menagerie slim.—Lilliputian Opera co. 19th.

LANCASTER.

Opera House: 3d, Jefferson in *Rip Van Winkle*, drew a well-filled house. Henrietta Vaders was much applauded by her spirited acting as Gretchen. Charles Waverly made a very good Derriek, and the rest of the co. was fair. We will see more of Rip on the 12th and 13th, as played by J. H. Keane and co.

ERIE.

Park Opera House: Gilbert and Sullivan's Pirates of Penzance, "C co.," came 5th to fair business. Jane Coombs and co. followed 6th in *Engaged* to good business. Buffalo Bill 8th to an overflowing house. Bookings are limited. Richmond & Von Boyle being the only one, 14th.

DANVILLE.

Opera House: Nothing doing the last week. Booked: Anglo-American Marionettes 14th and 15th; McGibney Family, under management of J. D. Mishler, 20th; New York Minstrels 22d; Alice Oates Opera co. 27th. Negotiating.—Graves-Boniface comb.

MAHANOT CITY.

City Hall: Anglo-American Marionettes 5th and 6th, to good houses.

Item: City Hall will be closed for repairs after this week. Mr. Metz intends making it considerably larger—that is, the stage.

READING.

Academy of Music: 5th and 6th, McGibney Family, to fair business. The Marionettes are heavily billed for 10th and 11th. Miss Carlson, formerly of the Swedish Quartette, will give a grand concert 17th.

WILLIAMSPORT.

Academy of Music: 3d, Buffalo Bill comb. to a packed house. Several hundred were turned away and the audience were perfectly delighted. Nothing booked for next week.

POTTSVILLE.

Academy: McGibney Family 1st, to crowded house. Coming: The Anglo-American Marionettes 7th and 8th.

Rhode Island.

PROVIDENCE.

Opera House: N. S. Wood, with his new pl of *Lightning Joe*, the Telegraph Messenger, closed what was intended to be a week's engagement, after four nights of very light business. The play has merit and run smoothly. Mr. Wood, Mr. Chippendale and Miss Burnside did well with their several characters, but first nights of new plays should be given in other cities; Providence has had enough of them. 10th, 11th, 12th, and Wednesday matinee, the Corinne Opera co. will appear in *The Magic Slipper*. This

co., headed by little Corinne, consists of thirty artists; many of them, as well as the little prima-donna, were of the Murphy Juvenile Pinafore co. 13th, for one night only. Lotta in Zip. 14th and 16th, Gus Williams in *Our German Senator*.

Low's: Five nights of last week the fine co. of the Boston Theatre presented their new play, *The False Son*, to an almost empty array of benches. When such talent as T. W. Keene, E. J. Buckley, Dan Magnin, George Parks, Mark Price, Mrs. Barry, Rachel Noah, and others almost as good, failed to draw, I think the most skeptical must be convinced of the folly of initial performances in this city. The house is closed this week.

Theatre Comique: Arrivals for week of 10th, Frank Jones, Alice Montague, McIntire and Heath, D'Alve Sisters, Crumley and DeForrest, Minnie Lee and Dan Leavitt. The afterpiece is *The Two Heroes*, in which the stock co. will participate.

Sans Souci Garden: Will open about June 1. The management have been making alterations and improvements, enlarging the stage and increasing the size of auditorium; also inclining the floor, so that back seats are more desirable than formerly. A portion of last season's co. have been re-engaged, prominent among them being Henry Molton, the sweet-voiced tenor. A new opera will be brought out and everything done to make the Garden as popular as it was last season.

Park Garden: This beautiful place is getting in order for its Summer campaign. Messrs. Reeves & Shibly are reticent just now about their special attractions, but this much can be said: Charley Drew and Stanley Felch are engaged, and it is probable some favorite opera will be given, besides the hosts of good things the management always prepare for their patrons.

Items: Rocky Point Hotel, under management of George Hackett of the Providence Opera House, this place, will open June 15. The prizes awarded to the winners of Hop Bitters regatta will be given at Rocky Point June 17.—The Coliseum will be opened July 5. Great attractions are to be given, and the grounds will be provided with electric lights. Rocky Point has long needed a man like Manager Hackett to take charge. Nature has done much for the place, and with a live man at the helm it will give a lively brush to other Summer resorts.

WOODSOKET.

Music Hall: The Bergers and Sol Smith Russell gave a first-class entertainment 3d, to light business.

Items: Gus Williams has changed date to 13th.—The London Circus is billing the town heavily.—I have received a letter from Barnum in which he says some rival show is distributing an advertisement of a balloon ascension to take place 26th, the same day the London Circus exhibits here. I have made careful inquiry and can hear of no such bill. Why didn't Mr. Barnum send us a sample.

Tennessee.

NASHVILLE.

Masonic Theatre: Ford's Comedy co., opened to good business, 5th, in *Fun on the Pacific*; 6th, *Two Orphans*; 7th, *Married Life*; 8th, *Pink Dominoes*. They remain with us another week. The city is full of strangers, and it is to be hoped so good a co. will do well.

Olympic: McEvoy and Rogers' society sketch artists, came this week. Dan Griffin, genial Dan, whose name is connected with the first vaudeville show Nashville ever had, has returned and will henceforth manage the Olympic.

Item: John T. Ford is in the city. Little Lillie Parslow, who shone so brightly in Ford's Juveniles, is now with his comedy co.

Texas.

GALVESTON.

Tremont Opera House: Closed for the season, but our worthy manager, H. Greenwall, promises the public that he will do all in his power to make the coming season a brilliant one.

Grand Central: Also closed for the season. Manager Rieley also promises to satisfy the public to the best of his ability. We all know Pete will make a success if he will only make the "jump" which we know he is going to do.

Items: The London Music Hall is the only place now open, and the following large co. is playing to crowded houses: J. Rowley, Jenny Green, James Allicates, Alice Morgan in sketches and club exercises; Annie Warfield, ballads; Shellman Sisters, ballads; Annie Petrie, ballads; Freddie Saville and Clara Stanley, song-and-dance; Minnie Wilson, serio-comic; Eva Allen, serio-comic; Ida Farrin in changes; Lue Lawrence, fancy dancer; Maud DeBurg and Mabel Lyons in double acts; Lillie Dean, serio-comic, and Blanche Fastelle in negro impersonations. Next week: Frankie Russell, Baby Murray the Phillips Brothers, Nina Boch and Grace Sherwood.

VERMONT.

CRAWFORDSVILLE.

Opera House: Mitchell's Pleasure Party came 4th. They played to light business. The show is a success, and if they ever return they will be greeted with a crowded house. Sprague's Original Georgia Minstrels to a big house 5th. Every seat was taken and standing-room was not to be found.

BURLINGTON.

Howard Opera House: 3d, Haverly's Colored Minstrels played to a crowded gallery and small orchestra. Played in Rutland 4th.

VIRGINIA.

our music-loving and best people have had the pleasure of listening to this season. D'Oyly Carte's co. presented Gilbert and Sullivan's Pirates of Penzance the balance of the week. The opera was delightfully presented. The music was the best that we have been favored with this season, and the costumes were simply elegant. It is to be regretted, however, that the audiences were meagre, as it was expected they would present Sharps and Flats. Tony Denier's Humpty Dumpty 17th.

BELOIT.

With the exception of Harry Webber's Nip and Tuck comb. well billed for the 12th, and Anna Dickinson in the near future (exact date not decided upon), there is nothing on the boards.

Canada.

OTTAWA.

Opera House: During the past week the house has presented a dull appearance. The dead walls are quite artistically decorated for the appearance 11th and 12th of Mr. Sothern. The performances are to be under the special patronage and presence of the Marquis of Lorne and H. R. H. the Princess Louise. The famous ideal of Rip Van Winkle, Joseph Jefferson, is billed in fine shape for the 13th. This being Mr. Jefferson's first visit to the Capital, he is sure of a hearty welcome. Mrs. T. C. Watson, a lady who is said to be fully equal to Mrs. Scott-Siddons as a reader, appears 14th under special patronage.

Items: Forepaugh's paper is now posted all over the provinces. He comes in at Suspension Bridge June 3.

MONTREAL.

Royal: Occupied this past week by Tayleur's comb., with Mr and Mrs. Chaufray as the stars. They played Kit, Farred and Aurora Floyd to very moderate business, which may in part be accounted for by Kit being a character not much understood here. They leave here for Western Canada for a short trip, then to Ogdensburg.

Items: Jefferson two nights next week at the Academy, and the rest of the week Sothern.—A new theatre has been started called the Comique, which is to be devoted entirely to the variety business, and opens on the 10th.—Academy closed.

TORONTO.

Grand Opera House: 4th, Mrs. T. Charles Watson in readings, to a select and fashionable audience. 5th, Sothern opened in his world famed Dundreary; 6th, David Garrick; 7th, Brother Sam and Dundreary Married and Settled; 8th, Crushed Tragedian. Business has been large. This week, Pirates of Penzance.

Items: Royal Opera House closed.—Hamilton Corbett, the Scottish vocalist, concertized 3d and 4th, at the Shaftesbury Hall. He received a warm welcome.

FROM THE OTHER SIDE.

The London critics object to the extreme length of The Danites. They say it leaves no room for a farce before it.

An early production, after the recess at the Lyceum Theatre, will be Mr. W. G. Wills' new version of Henrik Herz's King Rene's Daughter, with Miss Ellen Terry in the character originally created by Helen Faucit.

The English public is indebted to Mr. Frederick Burgess for the introduction to their stage of the clever and amusing Hanlon-Lees Family, who have lately acknowledged his services very appropriately by presenting him with a handsome silver wine-flagon and a pair of massive goblets of the same metal.

In the Etrangeurs de Paris, now being played at the Porte Saint-Martin, when the curtain rises on the scene representing the interior of the prison of La Grande Roquette, there is one unanimous cry of admiration from the upper gallery, "Comme c'est ça!" M. Belot intended by this tableau to initiate the public into a mystery; he forgot the gallery.

Figaro says, in speaking of Boucicault's appearance at the Adelphi as Conn: Opinions may differ as to Mr. Boucicault's absolute place in the roll of British dramatists, although for that matter it is chiefly Mr. Boucicault's own estimate of his genius which differs from that formed by the critics and the public. Everyone, however, is agreed in regarding Mr. Boucicault as an extremely skilful manufacturer of a dramatic commodity, namely, Irish drama. As to his own invention, namely, Irish drama. As to his powers as an Irish comedian, too, there cannot be two opinions.

The representations of the Passion Play which are to be given this Summer at Oberammergau will be performed in a theatre capable of holding 6,000 persons, on May 17, and on every Sunday and festival succeeding until the last of September—making each day at twenty-three and closing at 5 p. m. The performers number 600 or more, who are all residents of a small Bavarian village of about 1,100 inhabitants. The best months for seeing the play are June and July. Access to the village is by rail from Munich to Weilheim, and thence by carriage eighteen miles, or all the way by carriage from Innsbruck, fifty miles.

Mlle. Sara Bernhardt has simply bidden defiance to the Comedie-Francaise. The committee of that body have decided to proceed against her for £12,000 damages for throwing up her contract without the customary six months' notice, though how they arrive at that ridiculous sum is not clear. If Mlle. Bernhardt's services be worth £24,000 a year clear profit to the leading French theatre, the £12,000 she actually receives must be most inequitable. However, coming boldly from her provincial retreat, she arrived at Paris on Saturday, and on the friendly stage of the Varietes she had a private rehearsal of Frou-Frou, in which she will make her reappearance, under Mr. John Hollingshead's auspices, at the Gaiety, on May 24.

In days gone by there was a class of playgoers which, by reason of its services or its social position, was specially privileged, and possessed free entries to the Comedie Francaise. Now this class still has its free entries, but not the usufruct thereof. It can walk about the foyer, admire the marble statues of Rachel, Mars and Voltaire, but the body of the house is closed to it. "No room," politely says the manager. "All seats reserved," says the bustling ouvreuse, and the unhappy possessor goes home disgusted. There are, it is said, scores of these privileged persons who have never seen Hernani, Le Sphinx, or Le Demi-Monde. They have to content themselves with the days when the classical repertory is played, and even then they are often relegated to a stool in the passage-way.

ON THE BRINK.

By NYM CRINKLE.

One day last week Beauty made a descent upon me. She was backed by social authority, and carried a clever tongue.

"I'm going to interview you," she said, with a flutina stop; "don't be frightened."

I must have looked a little scared. She doubtless read my thoughts, for she said as she tugged at her glove:

"Your suspicions are correct. I want to act. I'm not a phenomenon, am I?"

"No," I said. "Seeing that you are a woman, you'd be a phenomenon if you didn't."

She threw her gloves upon my table, unbridled her head and sank into a chair, making a luxuriant sound as she did so, very much as if she had been swallowed up in the vortex of her own clothes, and had left only a few smiles and bubbles of amiability to mark the spot where she had gone down.

"Art is so debased," she murmured, as she drummed with her be-diamond finger on the black walnut. "Histrionism is so badly in need of intelligent and high, noble purposes, that a person coming, as I do, from the retirement of an exclusive circle, must hesitate a long while before entering upon the troubled sea of public life."

"Ah," I said, with a sense of relief, "you propose to hesitate a long while before acting. I feel that I can sympathize with you."

"You mistake me slightly. I have hesitated, but the time for action—or acting—has arrived. When all other human resources fail, a woman—"

"There remains the stage! I see. Proceed."

"I want you to be frank with me." Here she turned her big brown eyes full on me; played a little laughing roudale of sincerity with her tongue on a splendid keyboard of teeth till the deep-burnt sienna frills on her forehead danced again.

"Not a day over twenty," I was saying to myself with equal sincerity.

"You give some attention to the stage," she went on. "So do I. You may be called a professional observer. As for me I am an amateur look-oner. Let us lay aside the nonsense that interposes between our sexes, and talk like two good fellows. What I want is honest advice."

I felt the first movements of the struggle in myself between an abhorrent manly honesty and the delicious perfidy which such women excite.

Honesty triumphs. "Madame," I said, "I will be frank with you. You have quarrelled with your husband."

She started a little, drew up her head. Something that was meant for outraged dignity, but was only womanly spite, looked out of her eyes. "Oh," she exclaimed, "he's been here before me. Your mind has been poisoned in advance."

The nether lids of her eyes trembled a little. The brown iris glistened. Pathos and nuances of desolation lurked in the expression of her fine face.

Down went my honesty, I assure you. I hastily rejoined that no husband had been to see me. I detest husbands. They are the enemies of art, the curse of artists. They stand round the front of the house when the wives are acting, and make foolish remarks; they lounge in the manager's office all day, and abuse the newspapers. I have long been of the opinion that the stage, which ought to be a refuge from husbands, is fast becoming an asylum for them.

She shuddered a little in her frills.

"Do you think I can act?" she asked, with a sudden concentration of sweetness.

"As you are a woman," I answered, "you would be a phenomenon if you couldn't. If it were not for your sex there would be no stage."

"Do you really think so?"

"Think so! Why I never questioned it. The drama is the world of illusion, and men are the only disagreeable facts in it. You ask me to be frank. I will. One-half of the human race desires to contemplate the other half. One-half of the human race desires to be contemplated. To accommodate both the theatre is provided. The managers and the husbands walk up and down in the lobbies and shout 'high art' to keep up appearances."

She put her finger on her forehead reflectively. "Yes; that's cynicism, I believe."

"Very well. Let us return to business. Whenever you have a quarrel with your husband your good angel prompts you to become an actress. Noble intuition! Do not smother it. It is this instinct of your sex that converts the private blessing into a public luxury. The footlights alone enfranchise woman. Excuse my enthusiasm, but my soul expands as I picture to myself the whole country overrun by wives cut loose from the slavery of marriage and basking in the idolatry of art."

"But there is a shadow to the bright picture—"

"True—it is caused by the reflection that the whole country may be overrun by husbands who think they have a lien on their wives, and who cannot be made to understand that the drama dissolves all selfish individual ties."

"Well, I didn't mean that exactly. I meant that a great many of the wives are not meant by nature for such a profession."

"I never saw one. A woman is born an actress. She slips her ashes before she gets out of her cradle. Without her protean presence the drama of life would be a pantomime. She converts it into a French comedy or a Greek tragedy. Her conscience is a call boy. Her lover is a manager, whose engagements it is her duty to break. Her real husband is the public, and the sooner she marries her lord and master the sooner she fulfills her destiny."

My visitor listened to this lunacy with Minervian calmness.

"You are not in the habit of talking with women—"

"No," I said, "only actresses—"

"Excuse me. You are making a mistake. An actress may be, and often is, a woman. But all women are not actresses."

"The only exception I ever saw was Miss Belgarde. If there is anything in the world nobler than acting I think she was intended for it."

"And you call this frankness?"

"Yes. I think there is more truth than rhetoric in it."

"It sounds to me like the vacuous bitterness of a blighted old bachelor who thinks

he discusses truths whenever he exhibits his own bruises."

The idea of appearing like a blighted old bachelor in the eyes of this Venus rather staggered me.

She followed it up with a left-hander.

"The trouble with all men is this," said she, "that not being able to act, they continually insist upon making the attempt when there is no necessity. I didn't come here to see you perform."

"No, you came to have me see a performance."

"I am to say to you that as you would be sure to come to see me when I act and to tell all my friends what I cannot do, it might be a good idea for me to come and see you before I act and get you to tell me what I can do."

"Isn't that asking a great deal of one who really knows nothing of your capabilities?"

"But I don't want you to tell me about my capabilities. I know all about them."

"What is it, then, I can tell you?"

"How to put them in the best market."

"But I am not a huckster."

"Don't be too sure of that."

"Madame—"

"Oh, go gently, good critic. You have your little stage, where you perform once a week to your own audience. You doubtless think it is good acting, but you betray yourself in every role. Any clever woman can put her finger on your weaknesses that lurk between the lines. You huckster your own peculiarities and experience, and you think they are universal laws. When a man cries out against all women, be sure one woman has cried out against him. When he will not suffer the sex, he is suffering from the individual."

"But I haven't suffered. My life has been one unending round of Paradisaical enjoy—"

"Oh, pardon me, you are suffering now."

"Well, perhaps I am; but I am accustomed to be annoyed at bad acting. But generally I can run away from it."

She executed a trill, curiously ventriloquial and merry. "So you shall now; but first let me finish. You say that if there were no women there would be no stage. If there were no women do you think there would be any criticism?"

"I think," I said, "that if there were more doing and less seeming there would be fewer actresses. You detect a bit of contempt in my language for the players. Do you know that it is inevitable when one reflects that they make playing and not working the end of existence. The only way to preserve our respect for the drama is to keep it in its place, and that place is a subsidiary one. I have never yet met an actor who hadn't genius. But I meet a great many who do not possess humility. It has always been a serious question to me which was the most precious endowment."

"And yet the modest, sensitive debutantes always fall under the contempt of the chroniclers. They do not see her acute sensibility, and if they do they do not understand that it is the sign of genuine dramatic power. They cry out that she was too nervous and failed! Isn't that brazenness that wins your respect oftener than anything else, and passes into print under the name of 'self-reliance' and 'reserved power'?"

"I dare say that is often the case. But there is a nice balance of sensibility and will that wins. Circumstances now and then make a debut disastrous, but I don't think they ever keep a woman off the stage who was intended by nature to be on it."

"Well, that's my case exactly," said the Venus, rising from the sea of her silks. "Only I wasn't intended by nature to go on the stage, and never wanted to; but I have got an illustrated edition of Shakespeare here that I want to show you. It is published in numbers, with two steel engravings in each part, and is offered to subscribers at the reasonable—"

"Madame," said I, rising with dignity, "I remarked that all women were actresses. I hazarded that as a general proposition. I have learned that it is true."

"And I have learned," said she, "that all critics are not better judges of human nature than they are of good books."

D'ARCY.—Minnie Palmer has an able business lieutenant in Mr. Hugh D'Arcy. He is coming to the front.

WILLIAMS.—Frank Williams, the very popular and gentlemanly treasurer of Booth's, will go out next season to take charge of Sydney Cowell's business.

JARBEAU.—Verona Jarbeau has made a great hit with Rice's Evangeline company. Her French waiting maid attracts considerable attention, being quite pretty.

POLK.—J. B. Polk's engagement at the Fifth Avenue Theatre closes on Saturday. It is pleasant to note that his third week is the largest of the engagement, and it is probable that his benefit on Saturday night will take the form of an ovation.

—Our Boston letter failed to connect this week.

—Cove Bennett has been engaged for next season to play the part of Capt. Vereker in Polk's new play.

—Louise Sylvester and F. F. Mackay, who have left the Criterion Comedy company, will travel with a company and a play of their own next season.

—Prof. Hartz, the magician, is quite ill from overwork, and has been obliged to cancel a number of dates. He will perform under the management of Anthony & Ellis season '80, '81.

—Henry T. Paddock, husband of Maggie Mitchell, was arrested in Holyoke Tuesday night on a judgment of the Superior Court for about \$2,000, in favor of Alexander Calhoun of Hartford, Conn.

—Major J. B. Pond has purchased a half interest in A Gentleman from Nevada. Aided by his well-known enterprise and managerial ability, doubtless the piece will be made to make money.

—French's Opera company have secured the right to Daly's title, The Royal Middy, for Washington and other cities, but they are using Sydney Rosenfeld's version of the charming opera in preference.

—The Herald says of Shannon's Golden Game: "The lines are entertaining, and the author deserves the credit of having drawn a web sufficiently close to invite and hold the attention of his audience."

—Two New York capitalists, pleased with the manner in which Messrs. Rice & Nummacher have presented their attractions at the Fifth Avenue Theatre, have volunteered to build them a theatre in this city to cost from \$250,000 to \$300,000.

A New Star.

[Chicago Free Lance.]

There seems to be a very general impression, amounting to an assured belief, among the critical gentlemen who have been for some time deploring the decadence of histrionic art, that a new planet is about to "swim into their ken." The advent of Thomas W. Keene upon the American stage as a "star" is hailed with universal satisfaction, as prefiguring some kind of revival of the classic era of the drama. We merely echo the opinions of the most intelligent commentators upon the gentleman's work in saying that he is eminently qualified to take a place among the modern gods, and that he is destined to command the thoughtful attention of people who have not yet forsaken their belief in the stage as something higher in its aims than a mere house of mirth.

Mr. Keene has devoted the best energies of his life to dramatic art. He has been an earnest student from his boyhood, pursuing his chosen vocation with a quiet determination which only a true artist can appreciate; and having "learned to labor and to wait" he comes forward to claim a niche in the temple which he has rightfully earned. He does not come as a novice, nor as one of the mob of well-dressed society gentlemen of the emotional drama who walk their way into distinction chiefly by the aid of the tailor. Mr. Keene, like the most notable of his predecessors, began at the beginning, and climbed to his present eminence step by step.

When a boy he was an actor in the Old Bowers under the management of John Brougham, and he very rapidly ascended to responsible positions in the theatre. In 1865 he attained the rank of leading man in various dramatic combinations, and in 1870 he made a professional tour through the principal cities of England. There he won immediate recognition as an actor of high promise. Such men as John Oxenford and Tom Taylor hailed the young American as one of the most brilliant acquisitions to the modern stage, and the versatility of his talent united with rare physical qualifications, announced him, to the most critical audiences, as the legitimate inheritor of the renown of the grand old masters. Since his return to America, in 1871, Mr. Keene has steadily grown in public estimation, playing even parts with Davenport, Booth, McCullough, and generally carrying off a large share of the honors. He is now in the maturity of his power, and if we are not mistaken the few prominent tragedians of our day will have to look well to their laurels.

This formidable rival is endowed, far beyond McCullough or Barrett, with the power of electrifying his audience. His magnetic influence is felt as soon as he steps upon the stage, and there is an originality in his method which marks him as the creator of a new school. In melodrama he is the peer of Fechter, while in the interpretation of Shakespearean character he brings to bear a clearness of conception and an energy of expression that were the conspicuous characteristics of the elder Booth and of Edmund Kean. Above all, Mr. Keene is thoroughly in love with his art, and it will cheer the drooping spirits of many a mourner over the alleged decline of the legitimate drama to know that the forthcoming revival is to be inaugurated by an actor so liberally endowed by nature and so sincere in purpose.

Those familiar with public taste in America, the history of the stage and the capabilities of our leading actors hazard nothing in prophesying a success in this country for Thomas W. Keene as great as that achieved in England by Henry Irving. The time is ripe for the advent of such an actor. He has practically no opposition. John McCullough in the more robust legitimate roles has now the mantle of Forrester; Barrett's hard, metallic style precludes him from ever rising higher than he is now; Edwin Booth has ceased to care for more honors, and is content to play but a short engagement each season. It will be in the great Shakespearean characters principally, made familiar to the present generation by Edwin Booth, that Keene will be seen—Richard III., Richelieu, Hamlet, Shylock, and such; and to that great actor's credit be it said that he has long urged the coming star to take the course he will enter upon with the opening of the season.

The late Tom Davey, of Detroit, a shrewd and enterprising manager, two years ago saw the possibilities of Mr. Keene, and an agreement was then entered upon which would have placed that actor before the public last year as a tragic star. But the sudden death of Mr. Davey of course annulled the contract. Then Mr. McVicker, of Chicago, one of the three or four men in the country entitled to the name of dramatic manager, was eager to get him but William K. Hayden was sharp enough to close with Mr. Keene for a three years' engagement. He could scarcely have fallen into better hands, for Mr. Hayden, besides having almost twenty years' experience in managing every species of amusement, is a gentleman, and this fact has made him popular from one side of the country to the other. It is rumored that the star will open the season at the Chestnut Street Theatre some time in September. On October 4 he will appear at Hamlin's reconstructed theatre in this city.

—There was music in the air—or rather an absence of it—behind the scenes on the opening night of the Pirates at the Brooklyn Academy. The score had been left behind in New York, which delayed the sweet strains until nine o'clock. The audience was good-natured and patient.

Miss Lisa Weber brought an action against the Lancashire and Yorkshire Railway Company for false imprisonment and malicious prosecution. Miss Weber appears to have been rather cruelly treated, and with tears in her eyes she assured the Judge on April 16 that her reputation was more to her than damages. In the end a juror was withdrawn, and Pope, Q. C., who appeared for defendant company, agreed to give defendant £25 toward the expenses to which she had been put, and as compensation for arresting her on a Sunday morning.

In the (London) Sunday Times of April 25 we find the following: "George Conquest, with his son and family, starts in June for America, having signed an agreement to appear in the United States for twelve months."

Mr. and Mrs. George Knight commenced a week's engagement at the Prince's Theatre, Manchester, England, and were welcomed back by the many friends made on the occasion of their former appearance there.

Campanini's Interest in Balbo.

Sig. Italo Campanini, the Italian tenor, with Sig. G. Vigna dal Ferro, his private secretary, visited Pietro Balbo, the murderer, in the Tombs Tuesday evening. Campanini has taken much interest in Balbo. He has sent an appeal to Gov. Cornell for a commutation of the sentence of death to imprisonment for life, and he intends to visit Albany this week and make a personal appeal to the Governor in behalf of Balbo.

When Balbo was made acquainted with his visitor yesterday, he seized his hand and kissed it. Campanini was embarrassed. Then, in their mother tongue, the tenor and the prisoner rapidly talked and gesticulated. Balbo told his story over again. Campanini was deeply affected. He entered Balbo's cell and was shown the altar. The candles were lighted, and the prisoner explained how much sympathy had been shown for him. He said that he was yet hopeful that his sentence would be commuted. Campanini had him hope, but said that he must not neglect his religious duties, and must be in constant preparation for death. Balbo seemed cheered.

London advices to April 24, the week ending on which date was a blank, so far as novelty is concerned, although unimportant changes had been made in the programme at several of the theatres. The Royal Italian Opera, Covent Garden, was rendered especially attractive by the reappearance of Mme. Albani. At Drury Lane the elaborate reproduction of La Fille de Madame Angot was drawing good houses. Money was to be played at the Haymarket for another week, when School was to be transferred to these boards. At the Adelphi the drama of Ninon, having run its course, gave place to a revival of Shaughraun, in which Dion Boucicault appeared. The Merchant of Venice still filled the Lyceum. At the Princess's The Streets of London is to run on to Whitsuntide, when the theatre will undergo extensive structural alterations. At the Gaiety the Hanlon-Lees nightly delight spectators of the Voyage en Suisse, and an interesting revival of the old tragedy of George Barnwell gave on the afternoon of the 21st special importance to the programme. St. James was prolonging the revived run of Still Waters Run Deep. At the Olympic, Robbing Roy was to be displaced by Mr. Byron's new burlesque of The Trovatore. The Strand continued to flourish with Madame Favart. The Prince of Wales' has found a substantial attraction in For-got-me-not, with the aid of the powerful acting of Genevieve Ward. Naval Cadets seems likely to have a long career at the Globe. The Vandeville supplied a light and lively entertainment in Married Life. At the Opera Comique, The Pirates of Penzance was growing in popular estimation. The Court found the attraction of The Old Love and the New undiminished after more than a hundred representations. The Royalty was closed 23d to prepare for the new burlesque of Cupid, to be produced on the 26th. The Alhambra had furnished the prominent novelty of the week in Offenbach's La Fille du Tambour Major, brought out 19th, evening, for the first time, or the English stage. Betsy kept her place at the Criterion. J. L. Toole was appearing nightly at the Folly in The Upper Crust. At the Imperial, the careful revival of As You Like It, sustained its popularity. Baker and Farron continued to make Conrad and Lisette popular at the Duke's. Blow for Blow had been successfully transferred to the Park Theatre. At Sadler's Wells Clifford Harrison made his first appearance as Romeo, Isabel Balaban being the Juliet. Brought to Justice brought good houses to the Surrey. At the Standard T. Swinburne had fulfilled a special engagement as Othello. George Barnwell had appeared in the Britania programme, associated with Gemma and a miscellaneous entertainment. Russia remained the main feature of the Grecian playbill. At Astley's The Orange Girl has proved acceptable to the audiences. Land Ahead has renewed its popularity at the Victoria. Gm has been transferred to the Marylebone, in association with the French Detective. At the Pavilion Lady Lillian had been repeated, in conjunction with Money and Misery. At the Elephant and Castle Nicholas Nickleby and the Power of Mercy had constituted the entertainments. At the Greenwich Theatre The Woman in White had been followed by Lost in London. The matinee performances comprised La Fille de Madame Angot at Drury Lane, The Merchant of Venice at the Lyceum, and Voyage en Suisse at the Gaiety.

—Managers desiring time at the Tremont Opera House, Galveston, Texas, will address Henry Greenwall, manager, that city. After June 1, New York agencies.

—Manager Locke of the Bush Street Theatre, San Francisco, it is said has secured the Pirates on the following terms: He gives a fourth of the nightly receipts, and one half of the profits into the bargain. Another manager offered one-third of the gross, but Locke's bid was taken, of course, in preference.

—Rice's Surprise Party will close their brilliantly successful season of forty weeks at the Walnut Street Theatre, Philadelphia, when Mr. Rice receives a very large certainty for the engagement of the company. The average receipts during the season has been about \$4,000 weekly or in round numbers, \$160,000.

—Manager Phil Lehnen of Syracuse now controls both opera houses in that city. He offers this inducement to attractions—that both houses will not be opened the same night. Managers will appreciate this. Manager Lehnen is also prepared to play companies at Washington Hall, Watertown; Academy of Music, Oswego, and at the Auburn Opera House.

—D'Oyly Carte's London Opera company, which is this week delighting Brooklynites with the most perfect presentation of Gilbert and Sullivan's charming comic opera, the Pirates of Penzance, the work has yet received, will open at the Fifth Avenue Theatre, for a brief farewell engagement, positively limited to twelve nights and two matinees, on Monday next. Good seats will doubtless be at a premium.

—E. A. McDowell has secured the following people for a season of fifteen weeks in Canada, opening at Winnipeg May 17: Ferd Hight, Frederick Bryton, A. H. Stuart, C. B. Hawkins, Charles Arnold, Alfred Selwyn, J. H. Stuart, William McDowell, Harry Reeves, F. E. Cooper, H. Mont, Mark Alton, Clarence Handyside, Mrs. E. A. McDowell, Mollie Maeder Steele, Amelia Herbert, Florence Vincent, Clara Henderson, Clara Douglass, Henrie Bascom and Little Dell. The company left New York on the 11th. Mr. McDowell made the same trip last season and met with flattering success.

THE USHER.

Mend him who can! The latest call him, sweet.
—LOVE'S LABOR'S LOST.

I notice, with considerable amusement, that the various theatrical writers of London are giving whole hurricanes of puffery to the enterprising manager of a certain theatre who has introduced the character of Hymen into a successful revival of As You Like It. This is all well enough in its way, but when they tell us that it is the first instance within the past fifty years that this obsolete part has been restored, I must beg leave to put in a word of correction. When Mr. Daly produced the comedy at the Fifth Avenue Theatre, November 18, 1876, he revived Hymen, which was charmingly played by Miss Dugan, now of the Troubadours. A song was especially written for her by the musical director of the theatre, Mr. Kenny, and the innovation, while it did not excite marked notice, was pleasantly received.

John Brougham's seventieth birthday slipped by last Sunday without any special commemoration. Because our good old friend has been, in comparative retirement for a few years back that is no reason why such an event should have passed by almost forgotten. I believe there was an effort made by several of his more intimate friends to arrange for a suitable festivity on the occasion, but it proved futile, and they were reluctantly compelled to abandon the plan. I can't help thinking that the public or his brother professionals should have done the right thing by Brougham as they did by Gilbert on the attainment of his fiftieth year's connection with the stage. A man who has been so prominently connected with the stage and the drama as John Brougham should be held in better memory.

There are several versions of the story of Adelaide Neilson's illness, Monday night, which caused the postponement of the performance of The Hunchback. Dr. Mott's story is told in the following certificate, which was posted up in the lobby of Booth's: I certify that Miss Neilson is suffering from nervous exhaustion and quite unequal to the effort of appearing before the public to night. With care and rest I trust she will be able to resume her duties to-morrow evening. Commodore Tooker gave me a most thrilling recital of the star's misfortune. He pictured her in her dressing-room struggling to overcome the dull lethargy that insidiously crept from vein to vein and from artery to artery. And then the sudden attack of unconsciousness, preceded by wild ravings from the part of Julia, was depicted by the Commodore with that grace and effectiveness that is so often found in the flowery advertisements he prepares with great skill for the Herald. "Poor thing," summed up this man of romance, stroking his handsome beard (the pride of his heart and emblem of his doughtiness), "she had a frightful attack of delirium."

Mr. Schwab contradicted the Commodore, stating that "the most talented representative of Shakespeare's heroines had been ill since Saturday, and did not come to the theatre at all Monday night." But after all it matters little what the trouble was; Miss Neilson did not appear, and a great many people were consequently disappointed.

In speaking of her non-appearance, never again let anybody say that Byrne the Blackguard's penny sheet is not enterprising. Just what connection the paper in which he avers he tells "the truth, the whole truth, and nothing but the truth—so help him—" (well, never mind just who, it might be quite shocking to specify) has with Miss Neilson's disappointment may be grasped from the following criticism of the performance—which did not take place—in Tuesday morning's issue:

The only change at any of the theatres last night was that at Booth's Theatre, where Miss Neilson played Julia in The Hunchback. It is purely a conventional performance, and not attractive to most of the admirers of the lady, who prefer her more sensual impersonations. In fact, Miss Neilson's success may be gauged by the extent of her to'y which she displays. In Julia she of course wears the dress of a woman, and therefore doesn't do as well. Mr. Compton was merely conventional.

Where could Alfa and her Omega have been?

I understand that Emily Faithful is to accompany Genevieve Ward to this country next Fall, and travel with the latter through the States. Miss Ward will play in Forget-Me-Not, and Miss Faithful will occasionally deliver her lecture on "Modern Extravagance—and its Cure." An intellectual team truly, and one that will combine, if not beauty and grace, at any rate return and aestheticism. I fear very much, though, that the lecture of the Faithful Ward will not meet with much sympathy from our American society, and if the actress applies her friend's economical precepts to the procurement of her stage wardrobe, there will be a vast falling off in the attraction of the central figure of Forget-Me-Not. The people of this country prefer the "Modern Extravagance" by all means before "its Cure."

The boostings of the gang of the increase in the circulation of the Blackguard sheet are at variance with the reports of the news-dealers—which show a very large falling off. But these boasts are thoroughly consistent with the general conduct of the paper. The circulation of THE MIRROR has increased 30 per cent. since the price of the flutulent News was put at ten cents. There has been a steady increase in the circulation of THE MIRROR every week since the first issue, but the doubling of the price of the Nuisance gave it an impetus that can have no other significance than that the circulation of the scandal-sheet is rapidly declining. Its proprietors may for a time bolster up the faith of advertisers by audacious lying in the matter of its circulation, but it is nevertheless patent that THE MIRROR is steadily absorbing its readers. Blackguardism, however brilliant, must provoke disgust in the end; and the constant repetition of those alleged funny stories, written by "Felix" Gordon, have palled upon the appetite.

Fanny Davenport is playing a short season at the Boston Museum, which in point of success ranks with the recent very remunerative engagements in the same city of Miss Neilson and Edwin Booth. I am told upon undoubted authority that her per-

sonal share of the first week's receipts amounts to no less than \$6,000—figures which stand alone as an individual profit in the record of the present season at the Museum. The indications for the present week are even more promising. Miss Davenport's Boston engagement has a peculiar significance, since it is the first she has played at the Hub in a number of years. The result has proved most flattering.

M. Scholl, the Parisian critic, has issued a catalogue of certain familiar stage expressions that are to be avoided by the "rising young dramatists" of his country. They apply so nicely to our own native brood of dramatic writers that for their benefit I reproduce them. Here we have them: "Fly! while there is yet time!" "Speak to me—tell that it is false; but say that you are innocent!" "Do you not see that I am going mad?" "Pool, do not trifle with a desperate man!" "You are silent. Not a word; oh! heaven, then it is true." "Remember, sir, there are two kinds of honor—one for gentlemen of your class and one for humble workmen." "An insurmountable barrier lies between us." "God of heaven, I am lost!" "Back, villain, or I'll lay you dead at my feet!" After perusing this I should advise the young dramatist by all means to follow Mr. Scholl's advice still further. Make a clipping of this paragraph, paste it in your hat, and keep it carefully in view when you sit yourself down to write your next great play.

The circulation of the News is going down, down, down! And in proportion as it loses THE MIRROR gains. The newsdealers here and in other cities report a falling off in sales of the News, and an increased demand for THE MIRROR. The pernicious influence of the Blackguard and his confederates is at an end. Its decline has been too rapid to hold out any hope of recovery.

Here, my friends, we have two stanzas of Truth told in dactylic verse: While the curtain was up there were storms of applause. And laughter frequent and loud, While my simple conclusion respecting the cause.

Was that something delighted the crowd; And to join, if I could, in their cheerful delight. I attempted first this way, then that. Bent forward, least sideways, sat very upright— Yes, and so did the Gainsborough Hat! It was of no use! The Obstructive in front From her movements refused to desist. So I found myself utterly out of the hunt. And the pleasure I paid for was missed: That the play of the evening was good I'll engage. But to me its performance was flat. Since, though hearing at all times what was said on the stage, I had seen—well, a Gainsborough Hat!

The Variety Theatres.

Business at Manager Aberle's Eighth Street Theatre has been lively this week. E. T. Goodrich opened Monday night before a large house, presenting his great border drama, Grizzly Adams, and with the regular stock company, which included Lena Aberle in a leading character, gave a very satisfactory entertainment. The olio, too, is well selected this week, and introduces Kitty Shepperd, the three Crimmins Brothers, Lucy Adams and Guy Linton, in a new sketch; Andy Colton, the Sparks Brothers and John Hogan.

One of the most attractive bills of the season is being presented at the London this week. The K. H. K.'s, Emerson, Clark and Daly Brothers, appeared Monday night after several weeks' absence from the city, and were extended a hearty welcome. Lillie Hall and the company present a new burlesque, called The White Crook, which will be found unusually attractive to the patrons of this popular house. Master Barney, Healey, Conway and Ella Saunders, Ella Mayo, Young Hercules, Mollie Wilson, the great Fostelle, Manchester and Jennings, and many others lend their aid in a melange of entertaining novelties.

Vic Leonzo's Dog Show has been retained at the Volks for another week and is attracting splendid business. The piece presented this week is called Rescued by a Dog, and affords the star and his dog Tiger the same opportunity to display their respective talents to the best advantage. In the first part are found Frank Melrose and Harry LaRose, Della Turner, the Powers, Thompson and Waldron, the Atkins, Lew E. Barker and W. C. Cameron.

MUSICAL MENTION.

Adelina Patti's last appearance for this season in Paris took place May 1. The Carlotta Patti Concert troupe have disbanded in Australia, after a long and tedious journey and very precarious business.

Emily Winant, soprano; Ch. Fritsch, tenor, and Sig. Liberati, cornet-virtuoso, have been engaged by the Hartrant Choral Society of New Brunswick, N. J., for their last grand concert, which will take place early in June.

Mrs. Anna Granger-Dow, soprano, and Sig. Liberati are the soloists for a grand concert in Montclair, N. J., to take place shortly under the direction of Charles Dodworth.

Tom Karl has been engaged for the Boston Ideal company at a large salary. Anne Louise Cary will also be a member of this, one of the strongest musical organizations in the United States.

The last concert of the Philharmonic Club at the New Music Hall, Orange, N. J., was an undoubted success. The following New York artists assisted: Mrs. Hartz, soprano; Miss Beere, alto; Mme. Carreno, pianist; Mme. Bohrer, harpist; Mr. Fritsch, tenor; Mr. S. G. Young, baritone.

American Dramatic Fund.

The thirty-second annual meeting of the above Association took place at their rooms, 1267 Broadway, on Monday, May 18, for the election of officers to serve for the ensuing fiscal year, when the following gentlemen were elected: President—S. L. M. Barlow. Trustees—R. B. Roosevelt, W. R. Travers, S. H. Hurd, N. Seeley, John Brougham. Directors—J. Albert, W. Davidge, W. J. Florence, F. S. Chanfrau, T. J. Hind, F. L. Rogers, George Becks, W. R. Hind, F. L. C. Coulcock, John Wilson, James Taylor, D. C. Anderson, E. F. Taylor, Carl Ahrendt, J. H. Stoddart. Secretary and Treasurer—W. B. Harrison. Hon. Physician—H. F. Quackenboss.

THE GAY CITY.

I am inclined to be skeptical, and as a rule do not believe all that is told me; and yet I have been often made the victim of a traveler's tale, although I am certain that there is no more dangerous person than the tourist in general. He dare not tell the truth. If he does, he betrays his own weakness, his own failings and his own disillusion. When he returns home he must say that he has enjoyed himself; he dare not narrate how he nearly always took the wrong route and the wrong train, how misplaced avarice or generosity, as the case may be, led him oft into scrapes; how he was robbed right and left by coachman, hotel-keeper, guide, money-changer, and all the other usual and unusual parasites. He has done the right thing, he has stopped at the right hotel, the place that he has chosen to visit is Eden and Utopia rolled into one—go thou and do likewise. And weak-minded people follow the boaster, and waste their time, health and money because the wretched excursionist cannot and will not speak by the card. The man who could edit and publish a dictionary of overrated places would be a national benefactor, but where is the unprejudiced being who could resist the golden bribes of venal innkeeper, doctor and builder—the people who work up pestilential localities and create health resorts out of sand-banks and marshes? Every year I notice that a few English families travel eagerly over to the most fashionable of French watering places—Trouville, Deauville—but they never return for a second season. Yet they go home and beseech their neighbors to try that horrible, tropical, sandy desert, where the sea is as far away as it is from Southport, where lodgings are unobtainable, landlords bland robbers, and the visitors either too exclusive or too free in their manners. A quantity of vile holes in the South have been "written up" and rushed into favor by venal scribes and pushing medical men. Cannes is exposed to bitter easterly winds when cold and to the mistral when hot, the latter a fearful hurricane that blows across from Africa and literally makes one's bones ache. And yet it is fashionable to go there, probably because the late Lord Brougham believed the place agreed with him. Heave help the poor invalid who falls into the clutches of the German landlords of these places. At Mentone he may ask in vain for nourishing food, and slowly starve on withered yellow Piedmontese pullets. At Nice he may suffer from the brusque transition and the quinsy, which is familiarly called "Nice sore throat," and from Italy he may bring back any disease he fancies, including scarlet, intermittent, typhoid, and other assorted fevers. In that country he will discover that his musical friend who has advised him to visit the celebrated opera houses of the most artistic people in the world, has either been led away by natural enthusiasm, or is a real practical joker. He will find in Italy insufficient orchestras, bad actors and singers, scenery cut out of old canvases, flopping about miserably to save carpenters' expenses, and dresses of the cheapest and most tawdry description. I myself have heard Nelusko break down badly at the San Carlo at Naples—the best lyrical theatre in Italy after La Scala at Milan. And last year at that latter theatre when Massenet's Le Roi de Lahore was produced, the French baritone Lassalle was specially sent for from Paris, to star in the principal part. The Italians put up with all this, and are still termed a nation of connoisseurs. We have had one of these horrible third-rate Italian troupes foisted on to us in Paris, by the impresario Merelli, whose name deserves to be handed down to posterity as the artful convector of one of the most glorious mystifications of modern times. He promised to bring Patti to the Gaite; all the modern aristocracy, by right of wealth, eagerly filled up the subscription list, and they now find that Merelli has kept his promise to the letter, for he has shown us the divine Patti, but "divil a soul else." He has brought his worn-out travelling company with him—a pitiful batch of strollers, who have delighted such outlandish places as Odessa, Nini-Novgorod, Bucharest, and Frankfurt-on-the-Main. He plays The Barber of Seville, and cuts out Figaro's song in the first act; Almaviva wears the same costume as Alfredo in La Traviata, and so the charming opera is well belted on the second night. He dare not play Linda di Chamounix, because his tenor and baritone have met with naught but derision; but he does not care, because the subscriptions are all paid in advance. Nicolini has achieved a great triumph in Il Trovatore, while Patti is not liked at all as Leonora. We think in Paris that she is not tragic enough, and that she takes too great liberties with Verdi's score. But we adore her all the same.

And now for a rapid review of the Parisian play-houses. At the Gymnase the veteran director, Montigny, is dead. His wife, the great Rose Cheri, had preceded him years ago; she died through devotedly nursing her infant son ill with the croup. Zola makes his last loathsome heroine, Nana, die in the same fashion, falling a victim to maternal devotion. Le Fils de Coralie is still a great success at this theatre, and it is said will shortly be adapted in England.

The old Beaumarchais has never been empty since it gave up the legitimate and went over to the pomps and vanities of operabouffe. La Girouette has achieved a fair, honest, local success. The music is by Coedes, formerly prompter at the Grand Opera, a really fantastic and rising composer. The weathercock in question is the high and mighty lord of Bismundorf, who, in order to regild his faded escutcheon, is about to marry his daughter Frederica to a young Spanish nobleman, the rich and silly son of one of his old brothers-in-arms. The young bridegroom, who is unknown to the Bismundorfs, arrives on the scene at the same moment as a certain Hildebert de Brindisi, beloved by Frederica. The last-named gallant knight tries to pass himself off for Eustache, so as to marry the girl of his heart. Old Pepin does not know who to believe; he turns from one young fellow to the other like a real weathercock, and his mind is not made up till Hildebert has led Frederica to the altar; while the real Simon Pure, duped by similarity of costume, espouses Suzanne, Frederica's foster-sister. An underplot is furnished by the loves of Colardo, Captain of the Royal Guard of Virgins, who are comely amazons, adorned with orange-blossoms, and Pelagie, sister of the noble Pepin. This maddening story is gay and amusing, and the music is elegant and graceful, easy to listen to, and frankly tuneful. The dresses

are signed Grevin, the cynical draughtsman of the Journal Amusant.

On your way down the Boulevard, on the smooth asphalt so dear to the Parisian—to use guide-book phraseology—stop at the Theatre des Varietes and see La Petite Mere, portrayed by our dear old friend, Celine Chaumont, who, by the way, was within an ace of throwing up her part. The management have, however, made a great mistake by attempting a strange innovation and fairly hoaxing their habitués. Audiences do not like to be hoaxed. They go to a certain theatre with the preconceived idea of applauding a certain kind of piece. They came to the Varietes to laugh, and having been sent home in tears, they are inclined to kick. Meilhac and Halevy have tried to revive the old vaudeville of pathetic interest, but their efforts have not been crowned with success, although they held all the trump cards, in the shape of willing, clever, favorite actors. They had better come back to their Parisianism, if I may be allowed to coin a word, and give us cunningly-sketched tableaux des mœurs du temps. The Little Mother is Brigitte, a faithful peasantess of Brittany. She is watching over two orphans: Valentin (Dupuis) and Henriette (Baumaine), brother and sister. But Henriette loves a young gommeux, Saint Potent (Didier), and Valentin aspires to taste the forbidden fruit which is successively offered to him by a kind of girl-waif cowkeeper, a demi-mondaine, and a lady of good society. His timidity, however, permits him to pass through these ordeals unscathed. Of course, in the third act, Brigitte's task is brought to a satisfactory end, for Henriette marries Saint Potent, and Valentin proposes to—his Little Mother, who is only two years his senior. They loved each other without knowing it. Dupuis is excellent as a young, fatuous, musical enthusiast of the nincompoop school that Da Maurier hits off so well. When, in the first act, he is to depart for Paris, his pupils of the village choral society come to escort him in triumph to the station, with full band and banner covered with medals, he seizes a cornet a piston and treats us to a real delicious solo. This droll performance is encoored nightly. Chaumont does all she can with a bad part that necessitates a deal of forced acting.

Jean de Nivelle is a great success at the Opera Comique, and the music by Delibes, known to fame through his many successful ballet partitions, leaves nothing to be desired. The story turns upon the quarrels of the Burgundian factions during the reign of Louis XI., and the management has reproduced with more than usual fidelity the quaint costumes of a quaint epoch. Mlle. Bilbaut-Vanchelet, the coming cantatrice, has been praised to the echo in the creation of the part of the gentle shepherdess Arlette. She is a pupil of Madame Miolan-Carvalho, and has certainly a great future before her. All true play-goers have already fore-shadowed her success when they saw her in the roles of the repertoire. E. MANUEL.

—New York Star: "A story has found its way into print to the effect that Charles Sugden, the actor who ran away with and afterward married the Countess of Desart, and who is reputed the best dressed man on the London stage, applied to Mr. Arthur Wallack for an engagement. That gentleman, so the story goes, after careful scrutiny, declined on the ground that Sugden's appearance was not up to the New York form, and afterward remarked that Sugden 'looked like a groom.' Two things suggest themselves. Do not most London 'toffs' look like grooms? And what did Mr. Sugden think about Mr. Wallack's clothes?"

—Next season Grau's French Opera company will play in only two cities of America—six weeks at the Standard Theatre, New York, and three weeks at Bidwell's St. Charles Theatre, New Orleans. The balance of season will be put in Cuba. The present season has been a prolonged one—six months.

—J. W. Shannon's play, A Golden Game, was well received at the Park, Brooklyn, Monday night. It is in a prologue and three acts and is very effective. The author appeared in conjunction with George Edson, George De Vere, Anne Boudinot and Estelle Mortimer.

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WANTED.—TWO CHAMBERMAIDS. Two Low Comedians (one who can speak Chinese dialect well), one A 1 Tenor, one Bass, and a Mezzo-Soprano; all to sing & act. Those who play some musical instrument and dance well preferred. All of the above must be good singers and actors. Please regard silence as a courteous negative. None but first-class people with reputations need apply, stating lowest salaries for Spring and Summer season and where last engaged, to MANAGER, Care of this office.

WANTED.—MANAGER WITH SOME experience to take full charge of an established attraction, one who will put in some money to take an interest in the profits in lieu of salary. None but a party well known to managers need apply. Address with full name, ESTABLISHED, this office.

WANTED.—A FARCE-COMEDY IN two or three acts, suitable for the proper introduction of music and specialties. Want something new and novel. American subject and American character preferred. Address INFLUENCE, this office.

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\$4,222.65, during the run of Mr. J. K. Emmet, as Fritz in Ireland, and that accomplished against the following attractions at the other houses: Boston Ideal Opera Troupe one night, Criterion Comedy Company two nights and matinee, and Gus Williams three nights and Saturday matinee, and last two days' rain.

Among the attractions the manager has booked for the next season are the following: COLLIER'S BANKER'S DAUGHTER, COLLIER'S CELEBRATED CASE, DENMAN THOMPSON, J. K. EMMET.

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Simply Remarkable.

Burr Robins, who has recovered from the effects of the terrible accident which befell him in Janesville, Wis., Jan. 18 last, is now managing his circus. From a description of his case by Dr. Palmer (Surgeon-General of the State of Wisconsin, who had charge of Mr. Robins), published in Peck's Sun of Milwaukee, Wis., we extract the following: "Some twenty minutes elapsed after Mr. Robins' injuries before surgical assistance was rendered, and the excessive hemorrhage during the time and the violent shock to the system from the crushing of the head indicated an immediate fatal result. The mass of clotted blood which had accumulated between the brain and the elevated portion of the skull, and also under the front part of the brain, were removed, and all the bleeding vessels secured. The fragments of the bones forming the socket of the left eye, the upper part of the nose and right side of the head, that were not denuded of their periosteum, or immediate covering, were placed in position as accurately as possible, and the frontal bone was brought down nearly to its natural position and adjusted to them. The edges of the torn scalp were brought together with sutures, leaving an opening on the side of the head and another on the upper part of the nose, in which a drainage-tube was placed extending under the front part of the brain for the purpose of allowing the blood and serum a free escape.

"Owing in a great measure to Mr. Robins possessing an unusual amount of mental vigor and will-power, reaction commenced within a few hours after the accident, and within thirteen hours was well established. On the second day after the accident his head was swelled immensely, and large quantities of serum began to escape through the drainage-tube. The quantity of serum poured out varied from thirteen to twenty ounces during each twenty-four hours for seven days. He was unable to open his eyes for twenty-two days, and for seventeen days applications of ice or ice-water were applied to his head uninterruptedly. For three weeks he could not occupy a recumbent position, and for six weeks all his food and drink were taken through a tube in a fluid state, as he was unable to open his mouth or use his jaws. Fragments of exfoliated bones were frequently removed through the openings left in the head, until April 3, when the discharge ceased, and the openings were closed. During the first five weeks there were frequent wandering delirium and hallucinations when the mind was in a passive state; but when he was fully roused and the will-power exerted his mental equilibrium seemed but little disturbed. While his wounds were being dressed the pressure on the brain, made with a sponge to check the hemorrhage from the torn blood-vessels, would cause him to suddenly cease talking, and he would remain unconscious until the pressure was removed, when he would resume the subject and complete sentences that were not finished when the pressure was applied.

"Mr. Robins seems to ignore all the usual laws relating to injuries and their results, and still lives in good mental and physical condition. There is slightly impaired vision of the right eye and inability to distinguish colors. The vision of the left eye is perfect, and he can see well with either eye separately, but in using them both at the same time objects are blurred and indistinct. The hearing of the left ear is impaired and the sense of smell obliterated. There is much suffering and many uncomfortable feelings resulting from the injury to the nerves of the upper jaw, and the use of the upper teeth is quite painful. Nervous sensations are nearly lost on most of the forehead and upper part of the face."

Mrs. John Drew Mulcted.

The \$900 verdict obtained some time ago against Mrs. John Drew for the act of one of the employees of the Arch Street Theatre, Philadelphia, in ejecting a colored man and his wife from the theatre, is the subject of a Supreme Court decision. It appears that in April, 1874, the police of the city gave a series of entertainments in aid of the Centennial. One was given at the Arch Street Theatre. P. A. Peer, colored, bought two tickets for this entertainment, and subsequently took them to the box-office of the theatre and exchanged them for reserved seats. On the night of the entertainment, April 16, Mr. Peer and his wife went to the theatre and were about entering the door when the ticket agent called to an employee: "Clear them niggers away." The employee pushed against them. Mr. Peer and his wife resisted, but finally they were forced out. It was claimed that Mrs. Peer was injured, and suit was brought against Mrs. Drew. After the verdict she took the case to the Supreme Court, alleging that there had been a mistake in the form of the action, and that the plaintiffs were only entitled to a verdict of \$2, the amount paid for the two tickets. The court of last resort, in an opinion by Justice Sterrett, yesterday, sustains the judgment of the court below.

After remarking that the right action had been brought, the Justice says: "Whether the tickets conferred merely a license or something more is immaterial. If they gave only a license to enter the theatre and remain during the performance, it is very clear that the agents of the defendants had no right to revoke it as they did and summarily eject Peer and his wife from the building in such a manner as to injure her. We incline to the opinion, however, that as purchasers and holders of tickets for particular seats they had more than a mere license. Their right was more in the nature of a lease, entitling them to peaceable ingress and egress and exclusive possession of the designated seats during the performance on that particular evening."

How It is Worked.

[The Theatre.]

What a strange fortune has been attached to Forget Me-Not, the play that is attracting all London to the Prince of Wales Theatre. It was produced last Autumn at the Lyceum during Mr. Irving's absence, and though praised in all the papers failed to hit the public. It was taken to the country and only secured a success d'estime. It was revived at the Prince of Wales Theatre when Edgar Bruce took over the management, and for very many days positively trembled in the balance. Nothing could have been more

glowing than the criticisms; nothing so shy as the public. As good luck would have it, H. R. H. the Prince of Wales went early to see the play, and, as everybody knows, he is one of the most competent and experienced critics in existence. The Prince was loud in his praises of the play as a work of art, and of Miss Genevieve Ward as an artist of the first rank. Round went the public in a second, the stalls filled up, the booking was unprecedented, and after a third trial Forget Me-Not was proved to be what every one considered it to be who watched its progress—the best play of 1879, and the success of 1880. Mr. Hermann Merivale is to be congratulated, and Miss Ward after her long struggle gets her reward.

English and French Collaboration.

[London Figaro.]

The discussion started by Mr. Sydney Samuel, as to whether it would not be advisable for English and French authors to collaborate, continues. Mr. W. S. Gilbert thinks it impossible, because "some of the English dramatic authors he has named might collaborate with a French author, whose first consideration on sitting down to compose a plot is, 'In what new light, or under what combination of circumstances, can I present my adulteress?' and who, if this element of interest were withheld from him, would be utterly at a loss to discover material for a one-act farce." Mr. H. Baumann also thinks there are "grave impediments to the realization of Mr. Samuel's scheme, a sort of Utopia in which a dramatic supply association conducted on international co-operative principles would play a prominent part. For instance, M. Hennequin and Mr. Bernard form one of the suggested combinations of international dramatic talent, the latter gentleman presuming to supply any deficiencies in the quality of the dialogue, for it is to the assumed superiority of our English authors on this point that Mr. Samuel seems to ascribe the advantages which would accrue to our neighbors from the proposed co-operation. But it unfortunately happens that in M. Delacour, M. Hennequin has already a tried and trusted collaborator, and to continue the criticism it may be reasonably objected that MM. Henri de Bornier, Sardou, Augier and others, being as a rule averse from collaboration in any form, are included in the list." Mr. H. Baumann, in conclusion, expresses the very sensible conviction "that it is by sound original work, and by original work alone, that English authors that can hold their own, prevent the much-abused but inevitable 'dramatic option,' and recall to their allegiance those managers who, in the words of Mr. Samuel, 'prostrate themselves at the feet of French dramatists.'"

George Crossmith's Sudden Death.

The terribly sudden death of George Crossmith, Sr., cast a gloom on all the artistic reunions held in London on Saturday, April 24. On that evening George Crossmith took the chair at the Savage Club house dinner, his second son, Walter, also being present. He had just recited "An incident in the life of the late Sergeant Talfourd," and amidst the applause of his friends he was, to the horror of all present, observed to fall in the first seizure of an apoplectic fit. Medical attendance was at once procured, and his eldest son, George Crossmith, Jr., who was dressing for his part in The Pirates of Penzance, was at once summoned from the Opera Comique Theatre, his part of the Major-General being kindly taken at literally a moment's notice by Mr. Thornton. From the time of the seizure it was obvious to the medical men who had been called in that the case was hopeless, and at half-past ten, little more than two hours after the unfortunate man had been first attacked, it was announced to the members of the Savage Club, in the same building, that George Crossmith had expired in the arms of his sons. A more harrowing catastrophe it would be well-nigh impossible to imagine, and the sympathy expressed was both warm and sincere. The unfortunate gentleman was well known to the public as a popular lecturer and reciter. No man was more loved by his acquaintances for his high qualities, and his untimely end, at the age of fifty-eight, in the prime of life and in the midst of his friends, will be widely and deeply lamented.

"Agnes Booth's voice," says a critic, aided by the composer, "is as delightful as the flow of a deep river in the drowsy month of June." He meant month, if that helps it any.

—A directors' car was placed at the disposal of McCullough's disbanded company at Lexington, Ky., and they were whirled to Cincinnati by special train.

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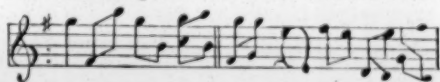
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